

The

ETUDE

MUSIC
MAGAZINE



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There are doubtless more now; and you will unquestionably be welcomed, particularly if you go with some plan of study or research well mapped out.

The worth of a library, like the worth of a watch or of an automobile, depends upon how much it is used. Every teacher, every music lover, ought to possess a good working musical library of the best books and the best music. A safe way to judge the teacher's ability and thoroughness is by the care with which he has selected his books and the size of his collection. This is an infinitely better guide than a fancy show of art furniture, fine stationery and expensive advertising. If the books show signs of use, so much the better.

We once went into a public library where there were kept on file several issues of *THE ETUDE* each month. The copies were literally torn to tatters, through constant use. It was in a neighborhood where many of the residents might have found the cost of even twenty-five cents for a copy of *THE ETUDE* just a little more than they could afford. But those tattered copies indicated that in that district there were doubtless more real active music students than in any other part of the great city.

We have known of many libraries where the collections are entombed and guarded with a kind of grim death watch. You enter and are greeted at the door with an expression registering, "Why did you come? Why do you want to disturb us and our books? Why don't you go away and leave us to rest in peace?" We know of one huge stone mausoleum of books, costing hundreds of thousands of dollars, which is visited by only a handful of people a week.

The value of a library depends entirely upon how much it is used. A trunk full of books traveling around among country towns, bringing new life and inspiration to thousands, is worth far more than many collections of fabulous price, buried from civilization almost as securely as the treasures of King Tut.

My Precious Hands

"My precious hands!" exclaimed the excited De Pachmann, refusing to shake hands with a friend between the parts of a piano recital. Yet the writer has seen the seventy-five-year-old virtuoso forget those same precious hands and clasp the hands of a friend with a grip of steel.

How much should the pianist's hands be protected? Surely no one has a finer, cleaner, swifter or more delicate technic than Josef Hofmann. Yet, Hofmann builds automobiles for a pastime. It would seem that the powerful hand of the virtuoso pianist can stand a great deal of strain without any danger of injury.

In the case of the growing pupil there seems to be a really great danger. The boy who uses his hands like sledges or who employs them to receive the avill-like blows of a flying baseball—the girl who plays hockey until her wrists ache—each has been the bane of teachers. The hand in youth will not stand abuse without paying the penalty. In mature years Mr. Hofmann may know how to use his wonderful hands so that they will not be injured.

There is, however, a great deal of poppycock about possible injury to the hands of students. We have had many young women write us to ask whether washing dishes did not injure the hands for piano playing. A fine juvenile overture for laziness. We have had (actually) three correspondents who have asked us whether milking a cow was bad for one's piano technic.

Reasonable care of the hands always pays. Indeed, that girl who by experience knows that some of the excellent lotions on the market, when combined with a little massage, keep the hands limber and free, often has a decided advantage over her male competitors who foolishly turn up their noses at such things.

"My precious hands!" De Pachmann may well call them precious when he realizes that they have again brought him a fortune, many years after the time when most men retire.

Self-study, like self-doctoring, may be dangerous unless done rightly. A stimulating article in the July Etude tells some of the right ways.

Wonderful Musical Advance in the Antipodes

EVERY once in a while our vanity is punctured by the news of some of the unusual achievements of Australia and New Zealand in the field of music. With a population only a fraction of that of the United States, they have conducted a musical activity relatively far greater than our own.

Australia is very largely Anglo-Saxon in its origin and still continues as one of the outposts of the Nordic race. The people are a fine, vigorous pioneer branch of our race. Now and then we are honored by a call from some of our valued friends crossing "the States" to England. They tell us almost invariably that Australia and the Australians resemble America, and the Americans more than they do England and the English.

Australia supports a large number of most excellent, trained teachers of music. It has its own finely printed musical papers, representing serious and enthusiastic interest in the art. In recent years it has greeted famous artists from all over the world; and they come back with glowing accounts of their receptions. Some years ago when John Philip Sousa toured the land with his band, the photographs sent back of the public receptions looked like a king's progress.

The general public knows of the attainments of Mella, of Percy Grainger and of Ernest Hutcheson. There are doubtless many other Australian and New England musicians with equal potentialities who will be revealed to us in the future. All honor to our musical friends, geographically twelve thousand miles away but musically our very fine neighbors.

The Influence of Music in the Home

SOME one has started a prize contest somewhere dealing with the subject, "Music in the Home." We know this because many of our friends have asked us to write their essays for them upon the subject or to furnish them with material dealing with it. Where *THE ETUDE* suspects it is being requested to answer examination questions or prepare material which should properly result from the researches of the writer, we draw the line.

The influence of music in the home, however, is so obvious that one hardly knows where to begin to dwell upon it. Starting with the lullaby and ending with "Abide with Me," that wonderful hymn which has ushered so many of our loved ones into another world, music is as useful in the home as bread or sunlight.

There is no member of the family who is not benefited by some kind of music in the home. Let it be the frivolous dance tunes of the young folks. What could give more cheer to their lives? Let it be the favorite instrument of the student, young or old. What dearer friend than a beloved violin or a splendid piano? Let it be a rousing "around the piano" sing. What is more wholesome?

Music is beauty in the home—living, breathing beauty. There can never be too much of it, whether it is home made or whether it comes to you through the phonograph, the player piano or the radio.

Recently we lunched with Anton Lang, the Christus of the Oberammergau Passion Play. His face was a study, a lesson and an inspiration. Through years of idealization of the beauties of the life of Christ, his countenance has taken on a wonderful charm like which one rarely sees in this material world. His thought, his actions, his whole being, his whole existence, have been to personify Christ. The beauty of a Christ life shines in his countenance.

One cannot be surrounded by beautiful things and not be influenced by them. Beauty in the home brings beauty into the soul of everyone in the home.

"The wonderful Russians! They take music as an avocation and produce marvels." In the July Etude there will be some very illuminating and helpful articles which tell how the Russian student has accomplished more as an amateur than many do as professionals. If American creative energy could be turned to music in similar manner the results might be amazing.

THE ETUDE

Fundamentals That Lead to Musicianly Pianoforte Playing

By WALTER R. SPALDING, A.M.

Professor of Music at Harvard University

SO much is being written and spoken nowadays about pianoforte technic, management of the fingers, tone color and kindred themes, that it may be of interest and assistance to consider the pianoforte and pianoforte playing from another point of view—that of the musician. We are told, for example, that the human finger and the arm no longer suffice. A "gripping" tone on the pianoforte must come from the hips and there are even professional purveyors of the so-called "loin tone" (*Qui vivra verra*). The forearm, however, has not been relegated to the limbo as it is prominent in the "forearm technic"—a kind of scrubbing up and down the keys—which is necessary in playing modern "cluster harmonies." Speaking of clusters, it is amusing to know that there is one for associating colors, not only with instruments and vocal sounds, but even with specific vowels. For instance, the vowel "o" should always be associated with red, and the vowel "i" with blue.

In color audition disagree radically in this definite assignment of vowel sound and color, disagreement which, as Philip Hale shrewdly remarks, "makes the judicious griever."

By way of general preface we may heartily acknowledge that technic and interpretation in their highest application are identical—two sides of the same shield—and it is also true that whatever tool is in consideration, be it jack-knife, a tennis racket or a pianoforte, this tool should be employed with a realization of its possibilities and limitations and with the highest regard for good workmanship. It makes a difference, however, even with a jack-knife whether the user is simply whittles shavings or carves out an interesting human figure.

We certainly today hear many young men and women play the pianoforte who yet do not play in a way which appeals to the mere musician. It is often painfully evident that they are so taken up with the management of their fingers, with carrying out some pianistic method in which they have been coached, that the broader and truly musical features in pianoforte playing go by the board—such as a beautiful singing tone, a *cantabile* legato, tone color, shading and logical punctuation. It is not time, frankly, to consider that is the real nature of the pianoforte with reference to its limitations and praiseworthy qualities, and what should be the aim in pianoforte playing? Then let us see if by making technic what it really is—a means to an end and not an end in itself—the standard of pianoforte playing cannot be raised. This point is more important than become the universal medium for the rendering of music—the chief domestic instrument—and anyone who plays it, be he composer, critic, singer, teacher or even potential virtuoso, should endeavor to play in a really musical manner.

Pianists Not Forced to Listen

I should like to make certain suggestions which fall under three headings: First, an inquiry into the nature of the pianoforte; second, a consideration of the frequent confusion of means and ends in pianoforte playing; and, third, the effective relationship between the type of music played or performed in public and the musical equipment of the player. The first point few people in playing the pianoforte listen to themselves with reference to quality of tone, shading, color or balance of the hands. The reason is obvious—the pianoforte and the organ are the two chief instruments which can be played without listening at all.

With the voice, the violin, the clarinet, the horn, any of the orchestral instruments, the player is forced to listen to play in time and to make any artistic or even acceptable effect whatsoever. But a person playing the pianoforte, if the instrument be a good one and in proper tune, can play away and make a certain amount of effect without really listening; and this is just what happens in many cases. To bring out, in fact, the pos-

sibilities of the pianoforte, the player must have ears in the ends of his fingers, not to play the instrument in tune as is the case with the violin, but to secure a warm singing tone and to make the most effective use of the many shades of color. All young players should strive for such a co-ordination between their brains, emotions and fingers. If they keep this standard clearly before them, a distinct gain will be noticed in the appeal which is made to a sensitive listener.

Making the Piano Sing

The pianoforte, furthermore, is not, of itself, a singing instrument. Its legato, in comparison with the cantabile which can be produced by a voice, violin or clarinet, is only approximate. And yet the emotional appeal in any lyric melody depends on a legato style. A melody on the pianoforte must be sung so that it sounds as far as possible as it would sound on a violin. It is a well-known fact that some of the greatest pianists, Bauer, for example, have been fine violinists and apparently always play a melody with a violin legato in a wealth of suggestion for those who will consider; for, although it is incapable of the sustained pianissimo of muted strings, the almost ghostly whisper of the clarinet, the fortissimo brilliance of a trumpet, or the great dynamic range, of the organ, the pianoforte has great dynamic range, if the relation of forte and piano can be taken into account; and there is no excuse for the dead level of dynamic effect which is so often apparent.

Furthermore, the pianoforte, with its numerous strings and with its large sounding board, is one of the most coloristic of instruments; and, except for very special effects where certain moments of dramatic austerity or intense grimness are desired, these waves of color should always be brought out by an artistic use of both pedals. The pedals, in fact, are not used nearly enough by the average performer; or it might be fairer to say that too much pedal is used, but in the wrong way. The *una corda* pedal, for example, not only has great coloristic possibilities, but also by its use the tone of the pianoforte is reduced by half; and when the instrument is played dynamically from pianissimo to fortissimo with the *una corda* pedal held down for long stretches, and then, in contrast, with the same dynamic gradations on all three strings, it is evident that from six to eight on the tints and semi-tints of color are at the disposal of the performer.

Beethoven's Attitude

As to the confusion between means and ends, let us attempt to answer the question, "What is the real end in playing the pianoforte?" Surely to bring out the meaning and the message of the music which the composer wishes to impress upon the listener. Also, but in a somewhat secondary way, to use the pianoforte as

a beautiful tool as effectively as possible, but in no case to be so taken up with technical considerations that higher matters are lost sight of. Let us hear on this matter what Beethoven had to say, one of the greatest pianists, improvisers and composers for the instrument that the world has seen. His best pupil, Ries, records that Beethoven was "excessively careless as to the right notes being played, but angry at once at any failure in expression or nuance, or in apprehension of the character of the piece, saying that the first might be an accident but that the other showed want of knowledge, or feeling or attention."

Ries also records that Beethoven's playing was not technically perfect, as he let many notes "fall under the table," but without marring the artistic effect of his performance. All who heard Beethoven are in agreement that in the sustained legato style his playing was unsurpassed. We also learn from Ries that Beethoven made liberal use of the pedals, much more frequently than is indicated in his compositions, and that he played the music *polyphonically*, that is, bringing out the meaning of the different voices. He insisted that the chief point in pianoforte playing was a singing tone; and all scamping over the keys without producing any depth of tone was dubbed "finger dancing" and "throwing the hands in the air." Listet, also, the great modern virtuoso, is on record as saying that in many ways the pianoforte is a rather unmusical instrument, and if all the bearer gets is the impression of jangling wires, excited rapidity and unrelated noises, the efforts of the player do not amount to much more than keeping himself out of mischief.

Relation of Literature and Music

As to the third point—the relation between the type of literature and the technic and musicianship of the performer—I wish to make a strong plea for all young musicians, until they have a well-grounded technic and real musical insight, to play simple things and to play them well; that is, in a thoroughly musical and artistic fashion. The pianoforte literature of Schubert, Schumann, Mendelssohn, Brahms, Grieg, and even Debussy and Ravel, contains many fairly simple pieces within the "murders" are committed to public. Let the young pianist play away in private to his heart's content on any literature which appeals to him, but let him not play in public, where others have meekly to listen, works which are far beyond him in musical content and the imperative power to do them justice.

We must always, furthermore, bear in mind that of the reciprocal factors involved in the communication of music the player is active and the listener passive. The player is naturally having a good time; the music is perfectly clear to him and he is taken up with many considerations of technic, tone, and so on, which sustain his interest; but the poor listener out in the concert hall, pawing the few cases where he is perfectly familiar with the work being played and so makes up with his own imagination for any deficiencies, gets from the music simply what the player presents and impresses upon him. As a closing admonition, let it be said that if the player will make the message of the work being performed thoroughly his own, will listen to himself, produce a singing, well-gated and warmly-colored tone, will always make an eloquent appeal to the expectant listener.

Self-Test Questions on Professor Spalding's Article

1. What instruments can be played without attentive listening?
2. Is the piano a "singing instrument"?
3. What is the real end in pianoforte playing?
4. Was Beethoven's playing technically perfect?
5. How can one make an eloquent appeal in pianoforte playing?



PROFESSOR WALTER R. SPALDING IN HIS STUDY AT HARVARD UNIVERSITY

By Eugene F. Marks

—LORD LEVERHULME

In Boston:

Walking for Teachers and Students

By Arthur G. Watson

By Arthur G. Watson

will though it is over hard city streets. The difference
IE. your physical well-being in a year should be remarkable.

By Rhodi Llewellyn

How Much Do Appearances Count?

By Eleanor D. Crumble

By Eleanor D. Crumble

"Is the music really by this blackamoor. Nevertheless hence you belong to me. But I detest to see thee thus. Thy face is pathetic, thy body that of a gnome. In the name of goodness, put on a kapellmeister's costume; get thee new clothes, a new wig, a new red sash and ruffled high heels, that thy height may correspond with thy talent."

Famous Sets of Pieces Which Children Should Have an Opportunity to Learn

Where Mozart and Beethoven Failed
 "Bach, Mendelssohn, Schumann, Tchaikowsky, Debussy: we can hardly add to these five any other name of similar eminence. Beethoven did indeed toss off a tune or two for the amusement of children of friends; the dusty corners of musical literature contain a score or two of similar totally forgettable and forgotten compositions."

"With a few familiar exceptions, not more than a dozen or so altogether, Schumann's children's music is forced and dull when really playable by children (as well as often when it is not). When it is in any degree

which is the ability to write fascinating pieces for children and which at the same time have some educational value seen to be a gift. Because a man can write a great symphony is no reason that he should be expected to write a few "pieces" for some eager little kiddie just testing his musical wings. On the other hand, it is also true that because the composer has not the writing technique to compose pieces in large form is no reason for assuming that he cannot write the delightful pieces for children. The late Hans Englemann, as well as the late George L. Spaulding, were by no means "great" composers

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Is Tchaikovsky Waning?

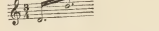
I have spoken in another chapter of Tchaikovsky's visit to America in 1891 as a guest of the Symphony Society. For twenty-five years his popularity was enormous and his more numerous appearances in the United States were more numerous than those of any other composer. They have a rhythmic and elemental

The Tremolo

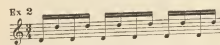
By S. M. C.

The tremolo as applied to piano playing is a rapid repetition of a tone or a chord, often intended to produce the effect of the roll of drums, especially when occurring in the lower octaves of the piano. Since the form, pupils are often at a loss as to what to do, simply playing the note or chord once and letting it go at that. This is, however, not at all what the composer intended. An abbreviation such as

Ex. 1



means that the performer should alternately play the low and high D for the value of a dotted half-note, at the rate of four sixteenth to one beat like this:



Skilled performers might make thirty-seconds of them, thus doubling the number of tones. A tremolo on a chord is played by dividing the chord into two parts. This is sometimes indicated by the composer, as in the following example taken from the Swan Song from "Lohengrin," arranged by D. Krug.



Here the player alternates between C5-E and A for four beats, at the rate of eight thirty-seconds to one beat. Sometimes a chord notated like the following occurs:



Prepare Your Lessons, Teachers!

By Mae-Alben Erb

No matter how wide a teacher's experience has been, it is, nevertheless, a wise plan to study constantly each individual pupil, and to spend much thought in the matter of his lesson assignments. Each child is unique and without counterpart. In the order of procedure and the amount of time consumed in a manner of the various points of technique, there is a variation of surprising magnitude.

At the beginning of every season, the teacher should outline in a loose-leaf note book, several pages of which are devoted to each pupil, the amount of ground she wishes to cover during the year. Every few weeks notes should be added as to the actual progress made. Very often a teacher's mind as to certain studies and pass through which might prove of benefit to that particular child—or as to new methods of treatment for old sub-

jects. Jot it down in that pupil's portion of your note book. A teacher can always tell if a pupil's lesson is thoroughly prepared; and likewise the pupil can feel if the teacher has the situation well in hand. Therefore, the teacher devoted to planning the presentation of the different lessons in a manner conducive to holding the interest and arousing the enthusiasm of the student is well spent.

Every composition given to a pupil should first be thoroughly studied by the teacher, so that illustrations may be made at the keyboard. The serious teacher will also edit the work, revising the fingering to accommodate the size of the hand, interpolating dynamic signs which will beautify the piece, and appending brief notes as to the composer, the form, title or meaning of the music. Do not be afraid of marring the pages; music thus marked is of far more lasting value to the pupil than the same pages, devoid of a single annotation, ever could be.

A NEW SERIES BY MARK HAMBOURG

"The Etude" is pleased to announce that it will present during the coming months a new series of articles upon piano playing of equal value to the self help student and to the student studying with a master, by the distinguished pianist Mark Hambourg. Mr. Hambourg has resided in England during the better part of his artistic life, except when upon his world tours. He has a remarkable gift of making pianistic problems exceptionally clear.

THE ETUDE

Finger Stretching and Strengthening Exercises

By Myra B. Duncan

PUPILS with small hands, who find it difficult to reach octaves, will find the following finger-stretching exercises helpful.

Place your thumb and first finger on the arm of your chair and see how much space you can make them cover. Continue with the thumb and each of the other fingers. Do the same with the other hand. Try this also on the side of a table or stand near which you may be sitting.

At the piano or organ, press down two easily reached keys with first finger and thumb. Stretch the hand around the ends of the keys, pressing close against the key for a second or two; then try to include another key in the reach, and continue until the limit of reach is found. Do the same with other fingers and the other hand.

With the fingers of the right hand lunched together, press down between the first and second fingers of the left hand, pushing them as far apart as possible. Do the same between the second and third fingers; then between the third and fourth. Stretch the right hand in the same way.

These exercises should not be continued long enough at one time to tire the fingers much; but, if persisted in for a few minutes each day, they will produce a marked improvement in the reach of the fingers and will also improve the ability to make the fingers more independent in action. The first part of the last exercise is especially recommended for violin students also.

Pointers for the Beginning Teacher of Music

By W. L. Clark

1. Give definite assignments of practice material. These assignments may be written in a pupil's note book or indicated on the music itself.
2. Be sympathetic. You will accomplish much by a sympathetic attitude toward the pupil. The timid pupil, in particular, will be encouraged to ask questions about portions of the work that present difficulty.
3. Be dependable. If you agree to give a lesson at a certain time make it a point to be ready at that minute.
4. Accept criticism with a smile. Some criticism argues to improvement.
5. Be amiable toward the parents of your pupils. A parent who is pleased with your attitude as a teacher, will gain more pupils for you.
6. Study the history and literature relating to music to such an extent that you will have interesting material to present to the musical gatherings and clubs to which you may be invited.
7. Do not despair because of the pupil who learns slowly. It is often the slow learning pupil who gives the most effort to a lesson.
8. Make a study of each pupil.
9. Strive for definite results.
10. Do not take too seriously every mistake that a pupil makes. It takes time and effort to make an accurate player. Stress the pupil's good characteristics.

Away from the Half-Hour Lesson

By Ruth L. F. Barnett

THE half-hour lesson once a week for beginners has always been a problem. It is usually not sufficient; and yet there are few parents who are both able and willing to pay for a full hour of an experienced teacher's time. Here is a solution that is passed along gladly. Once a week my beginners come for a full hour of unprepared class work, and in that time we get over a good deal of theory, a keyboard drill, and some very necessary ear training. Then sometimes during the week each pupil has a half-hour private lesson at the piano. This is enough for hand-training and for the little pieces and studies prepared during the week.

The plan is good for several reasons:

- (1) The theoretical work, which is rather dull for one pupil working alone, goes much better in class, on account of the pleasant rivalry among the little folks.
- (2) Each pupil feels more responsibility in the presence of others and this relieves the teacher of a part of the burden. It saves nerves.
- (3) The teacher can give almost twice as many lessons in the same time it would take to give a full hour, and yet each pupil has an hour and a half with the teacher each week.

THE ETUDE

The Pianist's Sixth Sense

(The Sense of the Keyboard)

By CAMIL VAN HULSE

Give a correct definition of an abstract function or a mental capacity, a matter of tremendous difficulty, not to say impossible. Definitions always seem to be incomplete or altogether wrong. Some, consisting of only a few words, have taken the foremost philosophers a lifetime; and mental speculation before they were written down. Any real musician has been trying to find his own definition of "music," and to find out the origin of the spell it casts upon the human heart and intellect; several famous metaphysicians have written whole volumes about it (everybody should know Comenius' book); yet where is the correct solution? Will it ever be found?

So we shall not try to give a definition of the subject of this article. It is a real "sense," which we may call the *sense of the keyboard*, or the *instinct of distances between keys*. It is of capital importance to all pianists, especially to public performers. It is this *sense of security, of self-reliance*, that "makes one feel at home" when at the piano; without it, there is not the slightest possibility of ever attaining more than average amateur skill.

Better than a definition, we shall give a vivid description of the effects of that capacity. Imagine an amateur lady, musically non-talented, playing for an audience of some friends. She is nervous, she "hates to show off," she "never touched a piano for the last three months!" Anybody, alas, has stood the torture of witnessing such performances! The unfortunate victim struggles and fumbles away to the bitter end; that is, to the last double bar, and then utters a sigh of relief, which is silently, but gladly, echoed by all the hearers. This is complete lack of keyboard-sense, aggravated by nervousness. Now, on the other hand, watch a blind pianist playing. He does not fumble. Whatever slips he may have to play, he always hits the right note. In fact, he makes less mistakes than one who sees! How is that? "Quite natural," say some people; "it is a general rule that, when a sense is lacking, the other senses become more active and accurate. And thus blind people get compensation for the loss of their sight by more effectiveness in their hearing and feeling." Yet, think it over, and you will positively find out that this blind man at his piano, before striking a note, neither can hear nor feel it! There is something else that makes him feel secure. He *knows* where to find every key; and he *reaches* for every key! His keyboard! This is the "keyboard sense" at its highest possible degree.

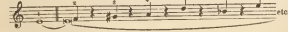
Now, it is obvious that between these two extremes, the lady-fumbler and the blind artist, there are an infinite variety of intermediate stages. Some fumble almost continuously, others occasionally, others only exceptionally. This proves that there *must* be a way of developing that sense of security as well as we can develop any physical and mental capacity by training it and making a habit, or second nature, of it.

Another remarkable instance of that sense of accuracy is to be found in playing string instruments. Think of the tremendous difference in tone one-tenth of an inch means to the violinist—and yet of the astonishing accuracy the modern virtuoso possesses! Indeed, his accuracy of tone is far superior to that of the piano, having explained wherein consists the sense of the keyboard, we shall now give a series of exercises especially designed to acquire and develop it.

First of all, it is of vital importance to acquire that *sense*, that is, "to know what it feels like." In fact, many pianists never have "felt at home" when playing in public. Therefore, the first exercises are so designed that any pianist, even a beginner, can play them, in order to give him a basis to start from in the further developing of his security.

1. Strike a key with the thumb (for instance E), then, having closed your eyes, determine mentally another key situated nearly the first one (for instance F) and strike it. In that same way strike all the different intervals from second to octave, all the time keeping the thumb on the same key. (Ex. A).

Ex. 1

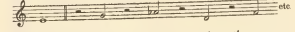


Then take other keys, also black ones, to start from, and do the same exercise. It matters but little what keys you choose; the main thing is to determine mentally

every key before you strike it, so that your fingers obey to your brain. In this and all the following exercises it is impossible to "prepare" the notes; preparing is only possible when you look at the keyboard.

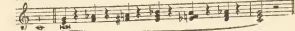
2. Do the same exercise, but lift the hand a few inches above the keyboard between each two notes. For instance: Strike E, close the eyes, determine mentally the key to strike; E, lift the hand, strike G, determine another key, Ab; lift the hand, strike Ab, and so forth.

Ex. 2



3. Departing from a given note, close the eyes and determine mentally chords consisting of 2 or 3 notes, and strike those.

Ex. 3a



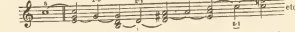
Ex. 3b



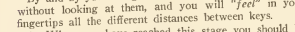
To obtain greater variety in the course of the exercise, you can change fingers on the initial key and play the chords above or under it.

Another combination consists in changing the starting key after each chord, thus moving up and down the keyboard.

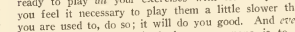
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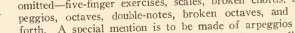
Ex. 4a



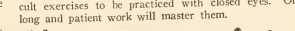
Ex. 4b



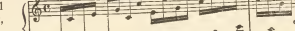
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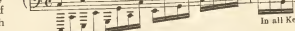
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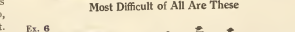
Ex. 4e



Ex. 4f



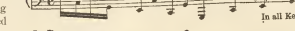
Ex. 4g



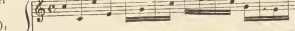
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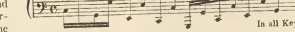
Ex. 4i



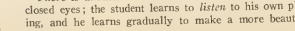
Ex. 4j



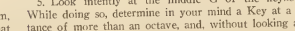
Ex. 4k



Ex. 4l



Ex. 4m



Ex. 4n



preceding exercises patiently and conscientiously, you will be surprised at your success in this one. Then strike other notes, going farther away from the middle G, but without losing sight of it. This is the ideal "sense of distances and relations at the keyboard." Of course, you might as well keep your eye on any key, high or low, but the middle G is least adapted to the purpose. The reason of this is obvious. This G is the "true middle" of the whole keyboard. This G is one starting-point—your brain, directing your arm and hand, is the second one. Those two combined are the data for a formula of "instinctive trigonometry" the solution of which is hitting the right key. The middle G is like a "handle" by which the eyes and brain "grasp" the whole keyboard. Have you ever closely watched a great virtuoso playing? If not, do so; and you will notice that, as a rule, he never looks at the keyboard; his eyes are often gazing somewhere at a distant (or imaginary) point above the piano—or they are directed towards that middle portion of the keyboard, although he does not actually stare at the keys but rather a little higher.

This exercise is mostly to be practiced with the left hand; it will prove of immense value for "picking" bass notes in waltz or dance music. It is necessary also, to have the fingers, which have most of those notes to play. The best exercise to that purpose is the following.

6. Stretch your hand like if playing an octave. Drop your hand, striking only with the 5th finger, while your "shadow" the second note of the octave strikes your thumb. Play scales and arpeggios that way, and be careful to make a round and mellow tone. When playing on black keys, practice alternately both 5th and 4th fingers.

By and by you will get used to playing all the chords without looking at them, and you will "feel" in your fingertips all the different distances between keys.

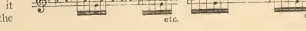
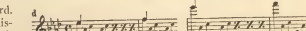
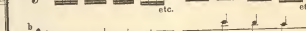
4. When you have reached this stage you should be ready to play all your exercises with closed eyes. If you feel it necessary to play them a little slower than you are used to, do so; it will do you good. And every exercise is to be practiced that way; none is to be done with open eyes. Scales, broken chords, arpeggios, octaves, double-notes, broken octaves, and so forth. A special mention is to be made of arpeggios in broken octaves. This is certainly one of the most difficult exercises to be practiced with closed eyes. Only long and patient work will master them.

The question as to which finger to use on black keys, remains undecided. Some artists use 5th on white, and 4th on black keys; others use always 5th. Both methods have their advantages; while alternating 5th and 4th, greater speed and accuracy is possible—whereas using only 5th, there is more uniformity in tone. Each player should solve the problem for himself, according to the individual structure of his hand and fingers.

(In the case of single fortissimo notes on black keys, it is advisable to strike them with 2, 3, or even 4 fingers together, which should be held almost flat; this makes a very strong tone, without making it harsh or rude. If the tone must be a hard one, then hold thumb and third finger together and strike with a brisk motion of the wrist.)

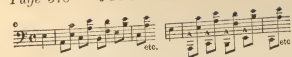
Having practiced all these exercises, your sense of security ought to be fairly developed. The student who wants more material to work upon, can make himself, as much as he wants. Take any studies by Czerny, Cramer, Clementi, Chopin, and others; open up the book, and you are almost sure to find a study which, with a few slight changes, can be turned into an appropriate exercise. Here are a few examples:

No. 9 Original To be played



There is another invaluable advantage in playing with closed eyes; the student learns to listen to his own playing, and he learns gradually to make a more beautiful tone.

5. Look intently at the middle G of the keyboard. While doing so, determine in your mind a Key at a distance of more than an octave, and without looking at it or preparing it, strike. If you have worked through the



The "Daily Exercises" by C. Tausig (especially Ed. vol.) and the "Virtuosushule" by C. Czerny, furnish unequalled material for this study.

The student who has been carefully trained himself in the above-mentioned manner will be substantially rewarded for his perseverance. No matter what he plays, he will feel so much more at ease; nervousness, and his audience proportionally to the increase of acuity, will decrease itself. He will be delighted in hearing and watching him.

When, instead, when a player is at ease, the audience enjoys his performance—on the other hand, anyone knows the sensation of uneasiness caused by watching a performer who is manifestly uncertain, or that such passages in the great master's works, which are unanimously proclaimed as requiring an unusual amount of others, are practiced, will be as quickly mastered as others.

To cite a few examples:

The 6th and 12th Variations of Mendelssohn's op. 54 in D minor.

The E flat passage (preceding the last repeat of the 2nd. Coda) in the allegro of Schumann's "Vegeta of the Carnival" op. 26.

Etudes No. II and II in Schumann's op. 17.

Etudes No. 2 and 8 in Moscheles' op. 70.

Etudes No. 4 and 9 in Chopin's op. 25.

The famous cetrato-passages in Chopin's F minor Phantasy.

Numerous passages in Liszt's works, especially the Rhapsodies and Etudes (Mazeppa!).

The initial bars of Tschaiakowski's B flat minor Concerto.

Numerous passages in the works of modern Russian composers, especially the studies of Liapanov (in *Journal Lezhinka!*) and those of Scriabin.

As a supreme test, we suggest etude No. 9 in the works of Czerny's "*Fingerringe*!" The pianist who plays this study correctly and at the tempo indicated by Czerny (♩ = 92) may be assured that his "sense of distance" is perfect.

One more suggestion. To develop very rapidly your accuracy of touch, play in the dark. Closing the eyes always imposes a certain strain on the mind; therefore play in a work room with easy pieces which require play in a work room with difficulties—then, work up gradually your own repertoire. And here is a splendid opportunity to listen to your own playing, and to criticize yourself without mercy.

STUDY-HELP QUESTIONS ON MR. VAN HULSE'S ARTICLE

(1) What really is "The Pianist's Sixth Sense?"

(2) Of what practical value is this "sense" to the pianist?

(3) What expedient aids the rapid acquisition of this sense?

The Russians and Musical Pictures

By I. de Glanzowski

SINCE the time of Glinka there is one in our minds characterized by a realistic of Russian music which seems to distinguish it in a measure from that of other lands. It is the strong tendency to employ music to picture scenes, characters, emotions, legends. Composers of other nations have done this, but not to the extent done by Russians.

Although no Russian would distinguish Rubinstein as a Russian, he has proved his Muscovite birthplace notwithstanding his all-semantic ancestry. Rubinstein's music is largely a series of musical pictures; and delighted in nothing more than to attempt to paint pictures in tones such as the "Kamennoi Ostrov" so embodying his impressions of personages and events on a river summer resort near St. Petersburg, which under penalty of the law, must be called Leningrad.

Tschaiakowski, partly Jewish in his ancestry, was strongly pictorial. His "1812" Overture, with its cannon bells, is a fair example. He was always at his best in program music.

Often, however, Russian music is so vigorous and fanciful that many have assigned programs to it unintended by the composer. Rachmaninoff's *Prelude in Sharp Minor* is perhaps the best example of this. Rachmaninoff has created many such programs in his compositions; but numerous stories have been connected with it, and it is often seen on programs as "The Bells of Moscow."

What the Critics Did to Wagner

[illegible]

The Motionless Hand Tradition

By Raymond Thiberge

(The following article has been translated from the Paris *Le Monde* weekly by Edward Billwirth-Hilpsher.)

HERE is that which has been written on this subject: "There is a disagreement among the various manner of playing of artists and that of which most methods teach. These teach still the technic which we have from the time of the dauidovich and spinet." In effect, whilst intellectual teaching was undergoing its process of transformation, till the instruction moved but slowly to get rid of the experimental processes. To convince ourselves if there are not some exaggerations, we take a point that we encounter in all the methods, not the motionless hand. All the methods recommend, in effect, not to move the hand in playing on the piano, the child, the motionless hand. All the methods recommend. Zealous professors have themselves practiced the playing of a piece of money which they presented the playing of a piece of money that it stay there. How many children have been martyred by this proceeding! And how regrettable is it that the pupils have not had the good idea to ask their teacher to make it. This is certainly an excellent, for the teacher of Beethoven. They would be much amused by the embarrassment of their instructor; for not a pianist is capable of playing a piece with absolute immobility of the hand.

The director of the Conservatoire of Paris, by his simple good sense, settled it this: Exasperated to see his little girl crying at each lesson by reason of this "cursed soul" which was obstinate in falling, he imagined an original enough exercise to put each merchant of his quarter be asked for a pierced soul.

"You think that this will bring you good luck?" they said to him.

"No," he responded. "The piano teacher of my little daughter is absolutely to try playing with a soul on the hand. At each lesson the soul tumbles, and, notwithstanding that, the mistress persists. As you think, it is the cause of fits of tears. This has continued for years. I have tried to do it. With a pierced soul one would be able to pass through it a thread and to fix it on the hand which makes it always to tumble. Since the soul will stay, the mistress will be satisfied and my little girl also."

His simple manner has surely found the only solution: and the mistress is authentic.

Our illustrious master, M. Camille Saint-Saëns, was in accord with this door-keeper. "Most of the pieces which Liszt has published seem unexecuted," writes he, "because others than himself have to do them. In fact, with the processes of the old method prescribing immobility, the elbows at the body, and action limited to the fingers and the fore-arm."

Simplified Fingering for Beginners

By Sylvia Weinstein

BEGINNERS who use faulty fingering may be set on the right track with the following simple method:

Take one line at a time and have them point to each note and name the number of the finger used. Then have the printed numbers occur on every line, but the others than themselves have to do them. This is very simple. One finger is required for each consecutive note; skip as many fingers as notes are skipped.

With a little practice this will overcome the mistakes of faulty fingering. At the same time it will cause observations of initials with a minimum necessary assists in sight reading.

THE ETUDE

A New Way of Reading the Same Old Notes

By CONSTANTIN VON STERNBERG

I am presenting the following suggestion I feel like beginning by saying, "Don't be alarmed; it is nothing new—only a new angle from which to look at the same old matter." The new angle, however, may make as much of a difference to a pupil as it would to a teacher.

This one, relating to the sultan who had dreamed that he had lost all his money, was interpreted by two different interpreters made a sad face and said, "Woe unto thee, Brother of the Sun, for thou wilt see all thy relatives die." Upon which he was promptly behatted and ordered to leave the room. That floor, beneath the feet of the first one still on the floor, thought of the idea of a better way of saying the selfsame thing addressed the sultan with a joyful voice, "Hail to thee, O Sultan, long life and riches shall come to thee, for thou wilt see all thy relatives die!"

The second interpreter, who looked up from a different angle at the same thing—and that is all that the following suggestion purposes to do.

The Boy's Question

Some years ago I was teaching a boy the musical notation and told him that on the upper staff the first line is "E" while on the lower staff it is called "G". This well remembered boy at once asked me why "E" and "G". The question puzzled me, so I turned to my watch, and I thought of the clefs and explained that "clef" is the French for "key" and that the two clefs furnished the key to the naming of the lines.

"I understand," he answered, "but how can you have no signs of understanding?" He looked as if he thought "no sign" to me, so but I don't see it," and I did not wonder at it because I, suddenly, did not "see" it myself. His question had unexpectedly brought me face to face with a matter which, from the time I began to teach music, I had never considered. In these days, however, of Roentgen, Einstein, Steinhart, anti-Darwinism, wireless telephones, radio and motorless aviation, I felt that a rather examining of piously accepted old theories and methods was not altogether unadvisable.

My own fundamental pedagogic matters.

I might, however, have forgotten the boy's question; soon afterwards, a similar query from another pupil happened to bring it back to my mind, and this time caused me to ponder over the matter more fully.

"Why are the bass lines named different from the treble lines?"

An Apparent Discrepancy

I found that they were differently named; that the upper staff is so only because we were not taught to regard the bass staff as a mere continuation of the treble staff—but I am running ahead of myself. As I said, before, to say, occurred to me during a piano lesson. The boy, while playing something that contained scale runs contrary and in parallel motion, and I noticed that, usually, the parallel motion caused him much more difficulty than the contrary motion.

"What is the cause of this?" I asked, and he told me that the "natural" instinctive motions of the two arms were opposite directions, and that in parallel motion one arm had to stretch out in the direction away from the body while the other arm had to tend in the direction toward the body, which requires that one arm move different from the other. This observation led me to the next one to which, when applied to the motions of our arms, the terms "parallel" and "contrary" are frequently used.

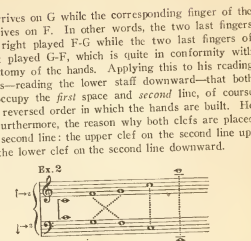
In making the same motion with both arms the "natural" tendency is to move them either both away from or both toward the body, not one toward and the other away as in parallel motion.

"This will confirm this statement. Ask any person to 'move the arms' and the result will be that the right arm stretches to the right while the left arm does it to the left. Place before him a piano keyboard and let him play something; ask him to place the fingers upon the keyboard so that both arms make the same motion and he will instinctively move the right arm to the right and the left arm to the left."

"The motion, of course, need not be called 'parallel' but they should undoubtedly be 'analogous'—and what is an analogy if not a mental parallel?"

These reflections associated themselves in my mind with the words already mentioned and also by many others afterwards. Putting myself in the

THE ETUDE herewith presents one of the last articles of Constantin (Konstantin) von Sternberg, who died in Philadelphia, March 31, 1924. Mr. von Sternberg was born in Petrograd, July 9, 1852. He was a pupil of Moscheles, Coccini, Reinecke, Brendel, Richter, Hauptmann, David, Kullak, W. Herz, Dorn and Liszt. He acted as a conductor at various European opera houses and was Court Pianist at Mecklenburg-Schwerin. After concert tours in Europe, Russia and Asia he settled in the United States, devoting most of his time to composition and teaching, founding the Sternberg School of Music in Philadelphia. Mr. von Sternberg contributed numerous brilliant educational articles to **THE ETUDE** and other journals.



The analogies we find in reading the lower staff downward—besides conforming to the natural tendency of arm and fingers—go much further. We have in the upper staff "B" and "A" on precisely the same lines and spaces as we have "A" and "B" in the lower. It is the same with "D" and E" or "B and D" respectively.

Ex. 3

If the reader will turn the following illustration upside down and hold it before a looking glass he will obtain precisely the same picture as he sees now

Ex. 4

and the clefs should be altogether superfluous were it not for those cases where left hand notes are placed in the upper staff, or *vice versa*.

Now in suggesting the foregoing manner of teaching notation I do not join the ranks of those shallow-brained fellows who mean: to change the notation, itself. Ever few years ago since Rousseau—some foolish musicists invented a "new musical notation." I have nothing more in mind than a little different way of looking at our old and wonderful notation. And, in view of the anatomy of the two hands, it seems as if nature, itself, supported the suggestion here presented; for, the two thumbs are not on the same side of the two hands but on opposite sides; and, as we count the fingers of the right hand 1-2-3-4-5, rightward, so do we give the same numbers to the left hand *leftward*, because counting rightward we should have to say 5-4-3-2-1.

Having presented the foregoing plan as a mere "suggestion" I showed that I do not mean to be in the least dogmatic but that I hold my mind perfectly open to any and all justifiable objections—involving them, in fact—but it seems to me, for the present at least, that the way of reading the bass lines downward tends to make our reading conform, better than heretofore, to the instinctive, natural motions of the arms and hands, thus turning it from an "analogy" between the eyes and hands into an "analogy"

Self-Test Questions on Mr. Sternberg's Article

- (1) How shall the pupil be made to understand the difference of location of the same letter on the treble and bass staves?
- (2) What are the "instinctive motions" the arms in piano-playing?
- (3) Need we invent a "new musical notation" in order to simplify reading?
- (4) Who were the famous teachers of whom Mr. Sternberg studied?

CONSTANTIN VON STERNBERG
A Photograph taken Expressly for "The Etude"

Piano Lessons For the Vocal Student

By Russell Snively Gilbert

Most vocal students hear their music melodically. A few also hear it rhythmically. Only the artist hears it harmonically. The serious vocal student should work to hear it all three ways. Knowledge of the piano is the key to this work. Almost all of the great artists have a working knowledge of the piano.

Let the vocal student choose carefully a piano teacher who has worked with singers and understands their needs. The vocal student will need very little technical work at the piano as she will never play difficult accompaniments for herself in public and it would be time wasted to work up a fine piano technique. What she does need is a soft but clear tone that every note may sound perfectly clear in her ear. This will require time and the closest concentration upon the way of producing the tone and the quality of the tone secured. She must also train her hand to become familiar with the different chord positions so that she can grasp them quickly without looking at the keyboard. She does not need to strengthen her fingers, but she must do enough technique to be able to control them.

A strong sense of rhythm must be developed. The student must realize that time and rhythm are two different things. In the old-fashioned waltz they stepped the time while in the modern waltz they danced the rhythm. The time is one, two, three, but the rhythmic swing falls only on the one. The simple folk dances are the best material for this development. They can easily be read and the rhythm is strongly marked. The student should step the time and then walk the rhythm. At the piano the right hand should play the melody and the left hand swings the rhythm. Then the left hand should play the bass while the right swings the rhythm and the student sings the melody. To the advanced vocal student, working perhaps on Wagnerian arias, this may seem like going back to the kindergarten. It is, but when they actually get on the stage, they will be lucky if their pride receives no worse jolt than that. It is the willingness to try anything a trial and to go to any limit in music study that makes the great artist.

The student must understand the fundamental chords and be able to play them on the piano in all keys and in all inversions. She must be able to modulate at the piano in all major and minor keys. She must be able to play every scale one octave. She must be able to hear everything she does and to hear the roots of the chords she plays especially in inverted chords. Having played the dominant seventh chord she must be able to sing the root of the tonic chord that it will lead to. In singing this is often the only way in which she is able to get a new entrance especially when singing on the stage behind an orchestra in the pit.

The simple folk songs make excellent practice in this work at the piano. Take the simple "Folk Songs for Ten Fingers" arranged by Mr. Cady. As the student can play them in rhythm in their original key, she must take the melody and transpose it into a new key. Then she can add fundamental chords at will with the left hand getting in the chords by ear at first. After she has found them by ear, she must really find out just what they are. Then she must look at the accompaniment in

the left hand and figure out how to transpose it to the new key. When she can play both hands together as they are written in any key, she has laid the foundation that will let her work out her vocal work in the key that is least natural to her voice without much mental effort on her part. When doing vocal practice or learning a new song or role, the student must keep her mind on her voice. As a result, unless she has learned and trained her mind and fingers to do the piano part without any mental effort, she often pays far more harm than she ever realizes. It is true that this piano work can be done by a paid accompanist, but no one can be so sure of the singer must do all the work herself that she may know every little detail. Then when she calls in her accompanist for the polishing, she will be absolutely sure of every move and her assurance will be felt by her audience when she finally appears before them.

Then the description of many of the orchestral instruments may be given. The learning of the first arpeggio offers the opportunity to explain the formation of the harp and the intervals played upon it. A beautiful left-hand melody suggests the 'cello, which may be described so that not even the childish eye or ear could mistake its identity when seen and heard on the stage. A hunting song of course would open the right hand to the flute and the left hand to the violin.

At first, by little, trace the history of sound down through the ages, something in the following manner. One of the surest ways of making known our thoughts is by the human voice. Early in the history of mankind it was discovered that the voice was not enough to express our emotions. Man needed to make other sounds when he was angry, glad, or triumphant. So he pounded on metal; he strung rough cords across a piece of hollow wood; he made whistles of the reeds he found in the woods and pined upon them; and from all these, in course of time, evolved our drums and trumpets and violins and flutes and harps. Then, as man progressed in civilization, he trained his voice more and more to express his emotions, and for many such instruments were used as an accompaniment to the voice. After this, as the instruments had greater care and skill bestowed upon their making, music began to be written for them alone. A short history of the evolution of the piano would be of vast interest to your pupils, as that is the instrument they are learning to play.

Keep these suggestions in mind during the lesson hour. They not only will serve to freshen the pupil's mind, if the actual piano work becomes irksome, but also will store it with qualities of true musicianship. And lastly, never, yourself, cease to read and study. Then you will always have a well of information from which to draw for your scholars.

Noiseless Practice Periods

By Grace May Stutzman

Many pianists constantly face the problem of how to accomplish the maximum amount of practice with the minimum annoyance to those about them. "The baby was asleep and I couldn't practice." "Grandma is ill. Please excuse Jane from her lessons for two weeks as we cannot have the necessary practice done." Excuses of this character and import are altogether too familiar to the teacher of piano.

A practical remedy lies in the possession of a practice pad of medium weight felt, that can easily be used with any piano. The felt covers seventy-two inches in width at an average cost of two dollars per yard. Six inches are ample. Sits should be cut to allow it to slip over the braces that support the action of the upright piano, and small safety pins will hold it in place.

The busy mother who seems to find no time to practice during the waking hours of her children and who dares not tempt Providence during nap-time, may keep her fingers in excellent rhythm by making use of this device. Finger gymnastics, memorizing of difficult passages which require many monotonous repetitions, technical studies,

in fact, anything that comes to hand, may be done first with the practice pad, if necessary, until a certain amount of proficiency has been attained. This applies to the work of children as well as grown-ups.

Owing to the thickness of the felt which covers the hammers and the strings, the action occasionally appears to have been tightened. This is really an asset rather than a liability, since it tends to develop a stronger technique.

During my student days I practiced at all hours, both day and night. In the next room a chum studied at the same time, and, although her lessons demanded the most intricate problems connected with a medical course, not once was she annoyed or disturbed by my practice. The hours she spent in her room playing the piano, which might be termed "routine work," which she left to the remainder of the time for the polishing process upon the open strings. Countless situations will instantly present themselves to a student, wherein the use of the practice pad will greatly facilitate the preparation of programs or lessons.

THE ETUDE

The Small Town Choral Club

By Sidné Taiz

MR. ARTHUR BLISS, the distinguished young English musician, who has been spending some months in America and is much interested in musical cooperation between the two leading Anglo-Saxon nations, has said some very pertinent things worthy of attention. Commenting on the prevalent choral singing of England, he says:

"Every town has one or more societies which meet every week for rehearsal, and prepare for three or four public concerts a year, which are attended by all the habitues."

"Every village has its embryo Madrigal Society. 'Why should they worry about the capricious whims of virtuosi, when with an able conductor, they can tackle a Bach Cantata? One can learn more and enjoy more by taking part in some such performance than by attending a whole year of concerts where others are doing the work—the fun is to be in the fight, not looking on!"

Hundreds of the smaller American communities could profit by following in their English cousins in this particular endeavor.

The Dotted Note Problem

By F. Clark Perry

THE dotted-note problem results from two causes. First, the dotted note represents a division of time of uneven length; and second, its manner of treatment in books and by the teacher.

The usual definition runs about as follows: "A dot placed after a note adds to it one-half its original rhythmic value; that is, a dotted-quarter-note equals a quarter and an eighth ($\text{♩} \cdot = \text{♩} + \text{♩} \cdot$), and so on. A second dot adds one-half as much time as the value of the first dot."

This seems to be a very obscure and unsystematic way of presenting the matter, in fact, entirely the wrong view of it. There is no good reason why the dot should not be considered in the same light as the hook. If the dot is to be treated as a character of addition, why should not the hook be considered as a sign of subtraction? Then we would have, "A hook attached to the stem of a note subtracts one-half the value of the note. A second hook subtracts one-half as much as the first, and so on."

Now the truth about note-lengths and notes is quite different. The basis of tone-measurement is the whole length, all others being reckoned from it and, therefore, should be named in accordance with their value as a fraction of the whole. This plan is followed when considering the even lengths; so when we come to the uneven lengths, why should we "fly at it track."

A quarter note is so called because it is one-fourth (a quarter) the length of the whole. On the same basis, a long-half which is three-fourths of the whole, should be called a three-quarter note, and not a "dotted half." There is no such thing as a dotted-half, which is to say the system leads to the inference that note-lengths are named from the notes, whereas the exact reverse is true.

It is true that the three-eighth length is usually represented by a note with a dot ($\text{♩} \cdot$); but that is no more

a reason for naming a note-length "dotted-quarter" than that an eighth-length should be called a "hooked-quarter."

The name of the note-length always and in every case, signify its value relative to the whole; and, if this were pursued by all, the "dotted note" problem would soon be solved.

A table of dotted notes and their names is here given.

Three-quarter Three-eighth Three-sixteenth Three-thirty-second

To tell a child that a double-dotted-quarter note, for example, is almost as long as a half just enough short—does not help him to understand the end—may be a helpful expedient; but just as soon as the pupil is capable of comprehending arithmetical values, it should be taught the scientific names of notes.

THE ETUDE

Fullerton Waldo has been since 1908 Musical Critic of the "Philadelphia Public Ledger." His theoretical training in music was obtained under Paine and Spalding at Harvard, where he performed in the symphony orchestra. He plays the violin and the viola, and, as a boy, was also soloist in a vested choir. On many occasions he has addressed large audiences on musical themes. During the war Mr. Waldo was correspondent from several points between the English Channel and Constantinople. In 1920 he journeyed from Finland to the Persian frontier as a Near East Relief Commissioner, and in 1922 he crossed northwestern Canada to the Arctic Zone. He has also visited the Labrador coast and has cruised with Dr. Grenfell and his son, and in 1922 he crossed northwestern Canada to the Arctic Zone. He has also visited the Labrador coast and has cruised with Dr. Grenfell and his son, and in 1922 he crossed northwestern Canada to the Arctic Zone. He has also visited the Labrador coast and has cruised with Dr. Grenfell and his son, and in 1922 he crossed northwestern Canada to the Arctic Zone.

"Snow not forth words where there is a musician," says the Apocrypha, and the proper enveloping atmosphere of music is a sympathetic silence. But silence is not merely the necessary prelude to music; there must be the soundless intervals now and then in the midst of the composition, when the instruments and voices cease, their scores marked "tacet." At the lack of the orchestra the double-bass players stand with their arms folded, or draped gracefully over the booming instruments. Perhaps it is the drums or the horns that have nothing to do, or the horns secure a welcome breathing interval to rest the embouchure. All cannot perform the whole of the time; each must in turn be left. In a chorus of singers, if every division was incessantly occupied the music would be breathless and restless. There would be a want of those dramatic contrasts due to the selective impact of a note after a hush. In the almost impossible staccato of the choral part of Beethoven's Ninth Symphony, no doubt the loud and tedious wait for the singers enhances the appeal when at last they participate.

Silence Enhances Emotion

Silence, in the form of a rest or pause in the performance of music, is in the full meaning of the word an interlude. It is a positive contribution to the effect of the sound—an enhancement of emotion which the music is intended to convey. Again and again Bach, in the "B Minor Mass" or the "Passion Music of St. Matthew" or "St. John," works up to an enormous climax and then at the crest of the rise gives us a brilliant, superlative instant of stillness—intense, impassioned and exalting—as though to say (in Sir Edwin Arnold's phrase) that climbing thought can go no higher, and is now standing in the ineffable presence of the divine. Beethoven again and again resorts to a silence of this kind in his symphonies, in his quartets, in his songs—among which "Adeleide" offers a salient example. Robert Franz, Schumann, Schubert and lesser figures in the world of song repeatedly leave in the melody or in the supporting chords that hiatus which is not an emptiness but a prolongation in the mind of the beauty and the meaning of the sound. Wordsworth's lines in "The Solitary Reaper" give expression to this idea:

"The music in my heart I bore
Long after it was heard no more."

White Spaces in Art

The cognate arts offer parallels to the emotional effect of the silences in music. Take, for example, an etching of Zorn. The white space of the picture is comparable with the "rests." Where the lines appear, there are the very tint and accent of life; and by the magic of the etcher's art where the lines do not appear, in the blank "blank spaces," the surface seems likewise to have taken the impress of the artist's mind and hand. The unsketched space has a certain soft, radiant glow as significant as the effect of the lines. But it is necessary to a contrast, in the art of the etcher, that there should be the blank areas in order that the etched lines and spaces of these darker regions may stand out in relief. White is pinnisismo; black is fortissimo; and there are infinite gradations between. As there could be no sound, unless there were silence out of which it started, so there could be no darkness without light for its background. The artist, with brush, or pen, or etcher's needle, or graver's tool must know how much not to do—how much to let alone.

Silence in the Drama

To take a parallel from another art—who has not realized the significant effect of a "speaking silence"? In John Drinkwater's "Abraham Lincoln" there is no more impressive moment than when Mr. McGlynn, impersonating Lincoln, stands in silent yet eloquent contemplation of the map of the United States. That silence has found dimensions and has a meaning. Dimensions there are included the length and breadth of the

Silence and Music

By FULLERTON WALDO

country. The suspense does not long endure. It does not need to be prolonged to gain its effect. Its power is in the intensive thrill of a brief interval. By what Lincoln does not say, as he considers the immensity of his problem, and his duty to all of the people of the time, the impression of his utterances is enhanced. John Barrymore's "Hamlet" is illuminated by brilliant flashes of silence—as Shakespeare meant his play and the psychology of its central impersonator should be. What are Hamlet's last words? All that could be entrusted to the creative faculty and impotence of words may be safely committed to the understanding, which, because it is inexpressible, abounds from speech.

The trouble with some of to-day's most advanced composers is that, obsessed by the "drama of drama," they wish to realize the power of silence, the majesty of silence. They seem to suppose that they must be making all the noise they can, all the time, with all the means at their command. In the words of the English humorist Graham Smith in his burlesque translation of Horace, they "worship the strenuous splendor of absolute noise." So that the poet breathes a fervent aspiration for a surcease of sound:

"From trumpets that pierce like an arrow,
And freeze all the brains in my skull,
From cymbals that curdle my marrow
I long for a merciful lull."



FULLERTON WALDO

The actor lowers his voice, or is entirely quiet, because he knows his dynamic climaxes gain thereby. If he talked all the time at the top of his voice, he would be as the musician who plays loudly all the time. There would be no accent, no proper emphasis, no "tone-color," no dramatic effect. The famous and historic cry of the Boston woman rang out in the old Music Hall: "We fry ours in butter!" She has gone down to fame as the typical musical Philistine, but she has many sisters. Belonging to her unlist clan are those who bring a devastating cough into the concert room, those who make audacious comment, those who enter a box after the music has begun and greet affably everybody in it, those who rise up egregiously to catch a train or meet a friend and so on as the door is about to open. It was one such who led Padewski despairingly to cry, as the chill wind streamed to the platform: "I am not an out-of-door pianist!" Of all important places for silence, the musician's dressing room is the most important. It is here that he holds a ticket to a concert has accepted a contract or made a compact to keep still. He becomes a fellow conspirator to produce such a soundlessness as that of Thomas Hood's sonnet on silence:

"There is a silence where hath been no sound,
There is a silence where no sound may be."
That description surely conveys the ultimatum as to stillness!

von Bulow's Advice

Charles Villiers Stanford in his little book "Musical Composition" emphasizes the value of rests to the composer, the performer and the listener. He says that the composer should leave rests to the performer and writers to "let the air in," and as far as the hearer is concerned, his own words are worth quoting: "It has been truly said that some of the most thrilling moments in music have been

SLENDER BUT LOVELY

YOUNG musicians who want to play only "modern" pieces may find profit for the words of H. C. Baister, a once-distinguished English teacher. They are taken from his book, *Interludes*, compiled from seven lectures delivered between the years 1891 and 1897. "Beware of thinking that a century or two ago, the art (of music) was in its infancy," he writes, "or that those who then produced music were mere babes, or even—a paradoxical perversity—estimating them as 'old fogies.' You see, music, with many notes in a bar; perhaps very fine, but not because of its many notes. And then you turn to an older work with very few notes and think it slender, and almost imagine that the composer did not put down more notes because he could not think of any; the few expressed his clearly defined strong ideas.

"Did you ever observe, or think, how much there is, in small compass, and with small show, in one of Bach's two-part *Inventions*, which you may have almost set aside as dry little exercises, and would have been ready to join some one that I once heard say concerning the children who were condemned—mark you, not *priced*—to play them, 'Poor little things!'

GAY MUSIC MEANS HARD LABOR

THE popular notion of a composer feverishly pounding at the piano in search of "inspiration" is not borne out by the inspiring statement of Sir Arthur Sullivan of "Pinafore" fame, in a biography of him written by Arthur Lawrence. Sullivan may have lacked depth, but he did not lack spontaneity, gaiety and even tender pathos; not to mention sound musicianship.

"Of course the use of the piano," Sir Arthur remarks, "would limit the terribly, and as to the inspirational theory, although I admit that sometimes a happy phrase will occur to one quite unexpectedly rather than the result of any definite reasoning process, musical composition, like everything else, is the result of hard work, and there is really nothing speculative or spasmodic about it. Moreover, the happy thoughts which seem to come to one only after hard work and steady persistence. It will always happen that one is better ready for work needing inventiveness at one time than another. One day work is hard and another day it is easy; but if I had waited for inspiration I am afraid I should have done nothing. The miner does not sit at the top of the shaft waiting for the coal to come bubbling up to the surface. One must go deep down and work out every vein carefully."

BEETHOVEN AND THE GRAY

THAYER, in his Life of Ludwig van Beethoven, quotes Ries in the following incident, which shows Beethoven's irascible temper:

"Beethoven was often extremely violent. One day we were eating our noonday meal at the Swan Inn; the waiter brought him the wrong dish. Scarcely had Beethoven spoken a few words about the matter, which the waiter answered in a manner not altogether modest, when Beethoven seized the dish (it was a mess of lungs with plenty of gravy) and threw it at the waiter's head. The poor fellow had an arm full of other dishes (an adeptness which Viennese waiters possess in a high degree) and could not help himself. The gravy ran down his face. He and Beethoven screamed and vituperated, while all the other guests roared with laughter. Finally, Beethoven, himself, was overcome with the comicalness of the situation, as the waiter who wanted to scold could not, because he was kept busy licking from his chops the gravy that ran down his face, making the most ridiculous grimaces the while. It was a picture worthy of Hogarth."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBERT

CLARA SCHUMANN ON WAGNER'S MASTERPIECE

CLARA SCHUMANN, the devoted wife of Robert Schumann, was a great artist, but nothing if partisan in her predilections. In the following extract from her diary (dated Klostern, August, 1875, and quoted by Berthold Litzmann) we learn what she thought of Wagner's "Tristan und Isolde" when she first heard it. One should remember that the musical world of Germany was at that time divided between the Brahmsites and the Wagnerites. Brahms was a lifelong friend of the Schumanns, and owed his discovery to Robert's critical discernment. Brahms and Wagner themselves never approved of the partnership displayed by their admirers.

"We went to 'Tristan und Isolde' this evening," she writes. "It is the most repulsive thing I ever saw or heard in my life. To have to sit through a whole evening, watching and listening to such love-lunacy till every feeling of decency was outraged, and to see not only the audience but the

musicians delighted with it was—I may well say—the saddest experience of my whole artistic career. I held out to the end, as I wished to have heard it all. Neither of them does anything but sleep and sing during the second act, and the whole of Act 3—quite forty minutes—Tristan occupies in dying—and they call that drama! Levi says that Wagner is a better musician than Gluck! . . . Are they all fools or am I a fool? The subject seems to me so wretched; a love-madness brought about by a potion—how is it possible to take the slightest interest in the lovers? It is not emotion, it is a disease, and they tear their hearts out of their bodies, while the music expresses it all in the most repulsive manner. I could go on lamenting over it forever, and exclaiming against it."

Notwithstanding Miss Schumann's violence, many musicians will say with the present writer, "Oh, to be eighteen again and hear 'Tristan' for the first time!"

THE BROTHERS RUBINSTEIN

In her *Memoirs and Adventures*, Louise Heritte-Viardot, daughter of Pauline Viardot, writes interestingly about Anton Rubinstein and his brother Nicolas.

"I first became acquainted with Anton Rubinstein when I was a child," she tells me. "It was later, till some years later, when we were living in Baden-Baden, that I became intimate with him and was able to admire this divinely gifted musician. He had injured his knee at that time and was obliged to lie on a *chaise-longue* all day, a victim to *gonorrhea*. Every afternoon I went to play chess with him, but sometimes I asked for music instead. His piano was just behind the *chaise-longue* so he had only to turn around and stretch out his arms. In this exceedingly awkward position he would play for hours at a time, always by heart and more exquisitely than he ever played in public. He was always a little nervous in public. But truly his playing was inspired!"

REMORSELESS EFFICIENCY IN MUSIC

"Do you people in the metropolis have Sousa and his band?" asks Howard Mumford Jones, in *The New Republic*; and—answering his own question—"If you do, I don't believe you know anything about it." Mr. Jones knows the American small town and how it feels about Sousa. He is wrong, however, in supposing we of the metropolitan centers fail to appreciate Sousa, and for the same reasons. As he says: "We don't want any nonsense about our music. It isn't American to go on airs. Sousa knows that. He knows just how we feel."

To this he adds: "What we secretly admire about Sousa is his remorseless efficiency. His program just clicks like a great shining machine. One bow to the audience—and none of your foreign bows either, but a stiff American bow as if he were just as uncomfortable about bowing as we are—and then he turns around and without any foolishness about getting

ready, the band begins. And when the soloist comes, he (or she) steps forward and plays or sings, and bows, once to the audience, once to Sousa, and retires. Right at the end of the program Sousa turns his back with a glance, and then there is an encore—Beethoven's "Minuet" or "Dixie." Sousa watches her all the time. Sometimes we can even see Sousa telling her to go back. Sousa is a boss. We like that."

And those white gloves of his. We like them, too. They're not obtrusive—like a dress soloist who shows that he's the conductor and has put them on for our benefit. There is subtle flattery in that. Besides, they keep the music clean. . . . How long has that man been writing marches? Forever? We hope so. We don't think he will ever die because he is ourselves. He is an institution with us like Ford cars and the school reader and we are—and then he turns around and America is all right."

THE ETUDE

COULD YOU DO THIS?

GEORGE HENSCH, in his book, *Recollections of Johannes Brahms*, gives the following incident which shows how quick was the ear of the great composer and how swift his musical intuitions.

"Last evening we sat downstairs in the coffee-room, having supper, when suddenly someone in the adjoining dining-hall began to play Chopin's *Study on A-flat* on the piano. I sprang up, intending to stop it, and to exclaim, 'Oh, these women!' when Brahms said, 'No, my dear, this is no woman! I went to the hall to look, and found he was right. 'Yes,' he said, 'in this respect I am hardly ever mistaken; and it is by no means an easy thing to distinguish by the sense of hearing alone, a feminine man from a masculine woman!'

THE HELPSLESS DEITHOFEN

A true picture of Beethoven's home surroundings is presented by Ferdinand Ries, as quoted by Thayer in the latter's famous biography of the noble-minded but ill-kept master.

"In his behavior Beethoven was awkward and helpless; his uncouth movements were often destitute of all grace. He seldom took anything into his hands without dropping and breaking it. Thus he frequently knocked his ink-well into the pianoforte, which stood near by the side of his writing-table. No piece of furniture was safe from him, least of all a costly piece. Everything was overturned, soiled and destroyed. It is hard to comprehend how he accomplished so much as to shave himself even, leaving out of consideration the number of cuts on his cheeks. He could never learn to dance in time."

"Beethoven attached no value to his manuscripts; after they were printed they lay for the greater part on an armchair or on the floor among other pieces of music. I often put my music to rights, but whenever he hunted something, everything was thrown into confusion again. I missed at that time have carried away the original manuscripts of all his printed pieces, and if I had asked him for them he would unquestionably have given them to me without a thought."

If Beethoven was careless of his manuscripts after they had been engraved, however, it is far to him to remember that he was very meticulous in his actual writing of them. No detail escaped him, and he was most careful in reading the engravers' proofs, as his letters show. Very few errors have crept into Beethoven's works, for which he himself was responsible.

"Trouble had driven Nicolas to drink, for his wife had deserted him. I was once at a party in St. Petersburg when a young lady asked him if he had any children. 'No,' he answered, 'but my wife has.' In spite of his lucrative appointment he never had a penny in his pocket. He gave all he had to poor pupils, his money, his watch, his clothes. He was impossible to keep him from drink, and he died from delirium tremens."

The artist strives to perfect his work; the artisan strives to get through it.—W. G. Gannett.

SUPERSTITIONS OF ROSSINI

KING LOUIS Philippe of France had given Rossini a beautiful repeating watch. Rossini, proud of this gift, carried it in his waistcoat pocket for many years. One day, when he was showing it to some friends, a man who was passing by accosted him and said, "Rossini, you do not know the secret of your watch although you have carried it for so many years. Will you permit me to disclose it to you?" Rossini, with a knowing smile, handed it to him. The unknown man touched a spring and the bottom of the case opened. The startled Maestro saw his own portrait in miniature surrounded by an enameled inscription, in arabic characters. The unknown, who was the maker of the watch refused to tell Rossini the meaning of the inscription although Rossini pleaded with him to do so. From that time Rossini conceived such an invincible dislike for the watch that he put it away in a box where his heirs lately discovered it, covered with dust.

THE ETUDE

WATER LILIES

A graceful movement in modern vein. Play in rhythmic style without hurrying the pace. Grade 4

RUDOLF FRIML

Allegretto M.M. = 72

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ELEGIE

THE ETUDE

A biographical sketch of the late Mr. Sternberg, together with an article, will be found upon another page of this issue. In this *Elegie*, one of his last compositions, and his favorite, Mr. Sternberg seems to have written his own *Requiem*. CONSTANTIN STERNBERG, Op. 121, No. 2
Andante serioso M.M. ♩ = 42

a. The accompanying chords in the rh., while of course subordinate to the melody in the lh., ought nevertheless to make every little harmonic shifting delicately noticeable.

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THE ETUDE

a) The low E may be held with the "sustaining" (3d) pedal to the end of the piece, though the common pedal may be used at the same time, except in the measure marked b).

A SAIL DOWN THE HARBOR

BARCAROLLE

GEORGE F. HAMER

An entertaining characteristic piece by a well-known American writer.

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SELECT YOUR PARTNER

GRAND MARCH

THE ETUDE

In military style, two steps to the measure, in exact time, Grade 2½

Tempo di Marcia M.M. ♩ = 120

WALTER ROLFE

Musical score for 'SELECT YOUR PARTNER' in G major, 2/4 time. The score consists of seven systems of piano and bass staves. It includes various dynamics such as *mf*, *cresc.*, *f*, *ff*, *mf 2nd time*, *fz*, *mf*, *p*, *cresc.*, and *f*. The piece concludes with a *Fine* marking and a *Basso marc.* section.

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D. C. al Fine
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THE ETUDE

KEPT IN

In semi-classic style, contrasting the parallel minor and major keys. Grade 2½

MAX MEYER-OLBERSLEBEN

Lento M.M. ♩ = 72

Musical score for 'KEPT IN' in G major, 2/4 time. The score consists of seven systems of piano and bass staves. It includes various dynamics such as *f non legato*, *p*, *pp una corda*, *tre corde*, *ff marc.*, and *p*. The piece concludes with a *Fine* marking.

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REVEL OF THE GOBLINS

GALOP DE CONCERT

H. ENGELMANN

This lively galop may also be played as a march. M.M. ♩ = 126

Allegro brillante

SECONDO

Musical score for the second part of 'Revel of the Gobblins'. The score is written for piano in 2/4 time, featuring a variety of dynamic markings including *ff*, *mf*, and *ff*. It includes a tempo marking 'Tempo di Galop M.M. ♩ = 144' and a 'Fine' marking. The piece concludes with a 'marcato' section.

REVEL OF THE GOBLINS

GALOP DE CONCERT
PRIMO

H. ENGELMANN

Allegro brillante

Musical score for the first part of 'Revel of the Gobblins'. The score is written for piano in 2/4 time, featuring a variety of dynamic markings including *p*, *mf*, and *ff*. It includes a tempo marking 'Tempo di Galop M.M. ♩ = 144' and a 'Fine' marking. The piece concludes with a 'marcato' section.

SECONDO

THE ETUDE

TRIO

pp

pp

Fine of Trio (D.S.)

ff Energico

D.C. Trio

* From here go back to *Trio* and play to *Fine of Trio*; then go back to % and play to *Fine*

PRIMO

8

8

TRIO

pp

pp

Energico

ff

18

D.C. Trio *

* From here go back to *Trio* and play to *Fine* of *Trio*; then go back to § and play to *Fine*

UNDER A TENT

A good all-around teaching piece. To be played in the style of an *air de ballet*. Grade 3.

PAULINE B. STORY

Moderato M.M. ♩ = 108

mf

a tempo

f

p

D.C.

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THE SPANISH DANCER

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In the manner of a Spanish waltz, somewhat coquettishly. Grade 24.

Con moto M. M. $\text{♩} = 144$

MONTAGUE EWING

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[illegible]

WHEN MOTHER SPEAKS

R. KRENTZLIN, Op. 85, No. 1

One of a set of pieces entitled *From My Youth*. This number exemplifies especially the "clinging legato." Grade 2 1/2.

Moderato M.M. $\text{♩} = 72$

Moderato M.M. = 72

p

mf

a tempo

p

rit.

opera.

mf

p

sosten.

pp

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DREAM MEMORIES

THE ETUDE
G. N. BENSON

THE ETUDE

Is this Girl Smarter than a million men?

For Economical Transportation



If a seventeen-year-old girl successfully solves one of the oldest problems in the world, while a million or more men, faced with the same problem, appear unable to solve it, does she not prove she is smarter than they are? Read the story and judge for yourself.

Ever since time began the TRANSPORTATION PROBLEM has faced man at every stage of the progress of civilization, and still remains the problem he must solve to amount to much in this world.

Please note that this smart young American girl realized the need of an automobile. Just starting out to earn her living in business, she lacked the cash to pay in full for a Chevrolet and could not spare enough from her salary to meet the time payments. Did she give up the idea, as a million or more able-bodied men appear to have done? No! She was determined to own a Chevrolet—and a determined woman usually finds some way to get what she wants.

Her Chevrolet will really cost her nothing.

Chevrolets average at least six years of economical utility. Without it she would have to pay transportation charges of some kind for these six years of about 1,800 working days, and have no ownership of a transportation medium for her use evenings, Sundays, and holidays.

If other workday transportation would cost \$9 a month, she would pay \$638 in the six years and so would each of the four passengers she now carries. All five would pay \$3,190.

She proposes to make that \$3,190 provide her with delightful transportation, buy the Chevrolet and pay for its maintenance, having in addition a modern means for recreation for her family and friends.

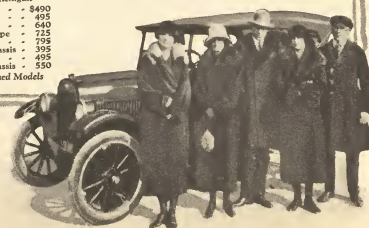
There are thousands of teachers who should have a Chevrolet—why not be as smart as Georgia Greene and find a way to buy it.

Chevrolet Motor Company, Detroit, Michigan
Division of General Motors Corporation

Prices f. o. b. Flint, Michigan

Superior Roadster	\$490
Superior Touring	495
Superior Utility Coupe	640
Superior 4-Passenger Coupe	725
Superior Sedan	795
Superior Commercial Chassis	395
Superior Light Delivery	495
Utility Express Truck Chassis	550

Fisher Bodies on all Closed Models



How She Solved the Problem

"I am a stenographer and work in a city 12 miles from where I live. We have an interurban railroad but it is 2 miles from my home, and the train schedule does not fit in with my office hours, so I decided to buy a Chevrolet touring car. I had saved enough money to pay one-third of the purchase price. The balance was to be paid in monthly installments of \$39 each.

"My salary is rather small because I am only seventeen and am holding my first position in the business world. Before deciding to buy a car, I secured four regular passengers from my own town, who did not like the train schedule any better than I did and were therefore very glad to become my passengers. From each of these four people I receive \$2 a week, which totals over \$32 a month, besides saving my own fare of \$9 a month.

"The actual running expense of the car, so far, has averaged between \$12 and \$14 a month, so that I have a nice surplus left to apply on my monthly payments, and I hope to have the car paid for in less time than I expected.

"When it is paid for, I feel sure that my income from passengers will more than pay my running expenses, and whatever repairs are needed for a year or two at least.

"I have had my car four months and it has given complete satisfaction in every way. I do not hesitate to recommend it to anyone who desires economy as well as comfort in a car.

"The reason I bought a Chevrolet was because about one-half of the car owners in the little community where I live own Chevrolets, and speak very highly of them, both as to comfort and economy. This was recommendation enough for me.

GEORGIA M. W. GREENE
Murray, Utah

* From here go back to 8 and play to Fine, then play Trio
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THE BRUNSWICK-BALKE-COLLENDER CO.
Manufacturers—Established 1893



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FRANZ LISZT

Arr. by William M. Felton

One of the favorite masterpieces, arranged in a playable manner, without violence to the original. Grade 5.
Poco allegro con affretto, M.M. ♩ = 54

This image shows a page of musical notation for a piano piece. The notation is arranged in systems, each consisting of a treble and bass staff. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *poco rit.*, *ff*, *affrett.*, and *rit.* are present. The piece concludes with a section marked *Tempo I.* The notation is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The page is numbered 104 in the top left corner.

15. 28. 15.

poco a poco dim.

p *mp* *dim. e rit.*

DANCE AT THE INN

To be played in the manner of a *wooden shoe dance*, with strongly accented first beats. Grade 2½.

MARI PALDI

Tempo di Mazurka M.M. ♩ = 126

Tempo di Mazurka M.M. = 128

f *p* *cresc.* *Fine* *f* *dim.* *D.C.*

THE GROVE OF JULIE

FRANZ BENDEL, Op. 139, No. 3

A charming lyric from the set of pieces *On Lake Geneva* by Franz Bendel (1833-1874). This number is growing in popularity through use in picture playing.

Lento assai, con affetto intimissimo M.M. ♩ = 63

a) This group of 7 should be well drawn out, with a slight slowing of the pace, not in strict time. b)

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VALZER GRACILE

In idealized waltz style. To be played smoothly and glidingly. Grade 8.

MINER WALDEN GALLUP, Op. 13, No. 2

Moderato M.M. ♩ = 63

CODA

MOODS

Two contrasting themes: the first in jig-like rhythm; the second in singing style. Grade 2 1/2.

ROBERT NOLAN KERR

Con anima M.M. ♩=126

sempre stacc. *Fine*

Con tristezza

D.C.

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ROMANCE IN A MINOR

A fine example of the broad and singing style for the violin.

T. D. WILLIAMS

Larghetto

short pause *atempo* *mf* *f* *sf* *rall.* *p dolce sf*

p gliss.

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Last time to Coda *p gliss.* *f* *cresc.* *rall.*

Maestoso M.M. ♩=100

(Hold these notes their full value)

Lento *molto rall.* *D.C.*

Coda *much slower* *p Harp effect* *cresc.* *sf* *sf* *p* *molto rall.* *dolce*

SLEEPY HOLLOW TUNE

RICHARD KOUNTZ

BERTRAM FOSDICK

Slowly *mp*

When the sun goes trail-in' down, And the dark-ness set-tles roun',

p *rit.* *mp a tempo*

con Ped. *rit.*

When you feel you'd like to keep Half a-wake and half a-sleep, Lis-t'nin' to the hum-ming sound

mp a tempo

That comes play-ing o-ver you Like the ling-ering shad-ows do, Makes you feel you want to go

mp a tempo

rit. *p a tempo*

On and on so sleep-y slow, Drow-n like an' dream-in' too. That's the Sleep-y Hol-low

rit. *p a tempo*

tune, Like a col-or'd mam-my's croon To her sleep-y lit-tle pick-a-nin-ny

pp *pp*

THE ETUDE

JUNE 1924

Page 411

mf *più f*

On a la-zy af-ter-noon; Makes you feel your days will soon On-ly be with pleas-ure

mf *mp* *più f*

mp meno mosso *rit.* *pp meno mosso rit.*

strewn, Brings a sort of sat-is-fied and hap-py feel-in', That's the Sleep-y Hol-low tune.

mf *mp colla voce* *rit.* *pp meno mosso rit.* *pp*

Optional (With closed tips)

Min a tempo *Min* *Min*

That's the Sleep-y Hol-low tune, Like a col-or'd mam-my's croon To her sleep-y lit-tle

p a tempo *pp* *pp*

mf *Min* *mf*

pick-a-nin-ny On a la-zy af-ter-noon; Makes you feel your days will soon

più f *rit.* *a tempo* *pp meno mosso rit.*

più f *Min* *Min* *rit.* *pp*

On-ly be with pleas-ure strewn, Brings a sort of sat-is-fied and hap-py feel-in', That's the Sleep-y Hol-low tune.

più f *mf* *mp* *pp meno mosso rit.*

MY OLD HOME OF YESTERYEAR

Text and music by
CLAY SMITH

THE ETUDE

Andante moderato

There's a ram-shack-le hut by the
And when aften the can-dies are

riv-er light-ed, All cov-ered with i-vy so green, And the white pop-lar trees all a quiv-er, Form a
At close of a glor-i-ous day, We gath-er a-round the old fire-side, Once

back-ground of glis'n-ing shoen, There's the old moss-grown fence I re-men-ber With man-y a child-ish
gain in the old-fash-ioned way, And warmed by the man-tle of com-fort And guard-ed by ones we love

tear, 'Tis the sweet-est of pic-tures I bring you, Of my old home of yes-ter-year.
dear, I'm liv-ing a-gain in my mem'-ry, In my old home of yes-ter-year.

rit.

Refrain

I'm long-ing for that dear old home - - - - - stead, To live in sweet qui-et and rest Down

there 'mid the old-fash-ioned flow-ers, And the home-folks that I love the best. A -

THE ETUDE

way from the noise of the cit - - y And its life which to me seems so dear, A -

way from the mil-lions I pit - - y In my old home of yes-ter - - year.

CHARLES O. ROOS

Moderato

WHERE DROWSY WATERS STEAL

THURLOW LIEURANCE

I drift a - long in my ca - noe Be-neath the starred

— blue blan-ket sky. I ride and wait the steal-ing dawn,

con moto

Allegro moderato

Where drow-sy wa-ters lie, On spread-ing wings of break-ing day — Goes wav-er -

ing my sweet love - call. Ah! will her answer-ing signal flash — Where sil-vered wa-ters fall.

(Flute)

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THE ETUDE

R.M. STULTS

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Andante cantabile M.M. ♩ = 54

MANUAL

PEDAL

Sw. Flute & Sul.
Gt. Dul.

Sw. Soft reeds
Gt. Dul. & Mel.

Sw. Soft stops

increase
Full Sw.

rit. a tempo

Gt. Flute
Sw. soft reeds

Full Swell
dim. Sw. pp dim.

Gt. Dul. Melodia

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ONE fact stands out as the most important in the study of vocal action, and that is, that all activity of the voluntary muscles is the result of a psychological cause. Hearing this in mind, and the fact that action in the organ of speech is instinctive, we must conclude that the causes that bring about singing are primarily psychological. Psychology is, therefore, the first in importance. However, when entering the interesting field of psychology we must not overlook the physical, for, like the poor, it is always with us. Although the speculative domain of psychology is one of deep interest, none the less it is well to remember Pat's statement when he was asked, would he like to fly into the air? "Sure," said Pat, "I can not how high you take me into the heavens in an aeroplane, so long as I can keep one foot firm on the ground." So with us. Let us keep one foot firm on the ground of the physical part of the voice and view from there the more attenuated psychological manifestations expressing themselves in voice action.

The Sense Organs

The sense organs employed in singing are not only sight, hearing and touch, but also muscle-sense is involved. By the impressions coming in through these organs and distinct, will this suffice to induce a proper rendition? No. The "thought-force" must travel from the brain to the muscle and on the way it may have to overcome interference in the form of poor posture or rigid muscular condition in one or more organs or in some parts of the body. Here muscle-sense comes into play.

The singer must develop his muscle-sense until he is able to feel the slightest rigidity in any muscle in the body. The muscles are all connected. Therefore, a slight misplacement in the back of the neck may create imperfect action within the larynx, though the latter be properly poised and would function correctly if the extraneous muscle did not create an interference. But even in this, concept plays a role. If I conceive within myself case of posture and ease of action I create at once a condition that will induce ease in all the parts. If I conceive what will so act on the body that a better adjustment between members results. If I conceive the tone as being easy to sing, I create within the body conditions that will make an easy tone possible. But if I do the reverse, and with a frown on my face, a clenched fist and a rigid body, I expect the tone to be hard to produce, then the condition I have set up, through this unfortunate mental attitude, will so react on the body that the latter will be able to produce the tone only with effort and strain. "As a man thinketh in his heart, so is he?" As I conceive the tone so it is.

We have traced the progress of the impression in the organ of sight, to the expression in the organ of speech, and the voice sings the "ah" (See C and D).

Vocal Organs Without Violence

Before we go farther let us apply these findings to vocal study. First and foremost, we must realize fully an important fact, and that is, that the organs have no volition of their own. They accept anything and everything and send it on as it is presented to them. They make no corrections or alterations. They improve sense the thing to be, not what the thing might actually be. The syllable is "ah" but if through carelessness I think it is "oh," the eye so accepts it and "ah" vibrations. The pitch of the C is 517 3/10 vibrations. But if I am thoughtless and conceive the pitch at 500 vibrations, the aural sense accepts my incorrect pitch, and so sends it on over the nerves to the association areas. These build up the concept with this pitch and transmit it over the motor nerves to

The Singer's Etude

Edited for June by
ALEXANDER HENNEMAN
Noted Vocal Expert of Washington, D. C.
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Action in Vocalization

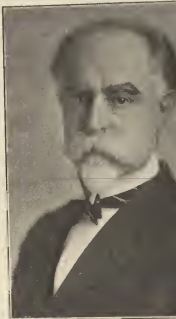
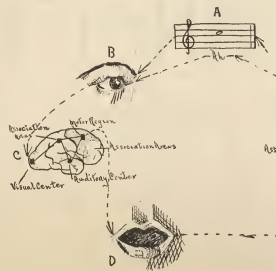
By Alexander Henneman

the vocal chords. These adjust at this pitch and—my tone is off key. Only what the mind conceives can the organs reproduce; only what occurs within the brain, passes over the nerves and finds expression through the action of the muscles.

Muscle Sense

The question might be asked, "If the concept of the tone and quality is correct and distinct, will this suffice to induce a proper rendition?" No. The "thought-force" must travel from the brain to the muscle and on the way it may have to overcome interference in the form of poor posture or rigid muscular condition in one or more organs or in some parts of the body. Here muscle-sense comes into play. The singer must develop his muscle-sense until he is able to feel the slightest rigidity in any muscle in the body. The muscles are all connected. Therefore, a slight misplacement in the back of the neck may create imperfect action within the larynx, though the latter be properly poised and would function correctly if the extraneous muscle did not create an interference. But even in this, concept plays a role. If I conceive within myself case of posture and ease of action I create at once a condition that will induce ease in all the parts. If I conceive what will so act on the body that a better adjustment between members results. If I conceive the tone as being easy to sing, I create within the body conditions that will make an easy tone possible. But if I do the reverse, and with a frown on my face, a clenched fist and a rigid body, I expect the tone to be hard to produce, then the condition I have set up, through this unfortunate mental attitude, will so react on the body that the latter will be able to produce the tone only with effort and strain. "As a man thinketh in his heart, so is he?" As I conceive the tone so it is.

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ALEXANDER HENNEMAN

Let us look again at the diagram, at E. The process is much the same, now, and the "ah" is heard, as at first, when the note and word were there. The tone enters the ear (E) and from there is transmitted to the aural center in the brain (F). In the brain the aural, visual, motor and association centers again function together to create the original image for inspection and judgment. The motor center acts on the nerves and these readjust the eye (G) so that it sees again the picture at A. Thus the circle is completed, and we are back again at the originating source.

That in a general way describes the mental and physical action. But, for the vocal student, a more detailed tracing of the process and the lessons to be learned therefrom is desirable. For this, a return is in order to the point where phonation took place. When "ah" was sung by the voice the vibrations of the sound waves struck the singer's ear and entered the aural center in the brain. The same center that at first merely conceived the effect, now actually hears the sound. At once the mind sits in judgment on the deed. Is the tone which now strikes the ear a *real* sound, the same as was the *imagined* tone that sprang up in the mind, when the effect was first conceived? Is the voice I hear "ah" or is it "aw"? Is the tone to the pitch? Has muscle-sense warned me of incorrect action at some point? Has improvement taken place? These are some of the questions that should arise in the mind of the student.

Good Tone Devoid of Muscle Sense

At this point attention to muscle-sense is in order. A correctly produced tone is devoid of muscle-sense, just as the knowledge of having a heart does not enter the consciousness of the individual if the heart functions properly, nor proper digestion brings to his notice the fact that he has a stomach, though both heart and stomach are acting healthily and vigorously; so too, a correctly produced tone is in effect a spontaneous unconscious muscular act that in no way leaves an impression on the muscle-sense. If, then, emitting the tone, pressure is felt, he is aware of the left lower ribs, or, if he notes of the tongue protrudes itself into the consciousness of the singer, then the tone, in the first case, is articulation or placement, in the second, were faulty. Had they been correct the action would have been so smooth and natural that no sensation would have been experienced in the acting muscles.

The Accomplished Deed

We note, then, that the first part of the deed, that of *conceiving* or *doing* is the *active* element (see illustration A to D); the second part, that of *listening* and *judging*, is the *critical* element in the singer's equipment. (See E to A). When phonation took place, that is, when *conceiving* or *doing* the critical faculties came into play. On them and on their accuracy depend advancement or retrogression, success or failure. In the second half of the deed, the mind is the most vocal student. Their interest is keen and endures from impression to expression, but the criticism that should follow is lacking. They have produced the thing demanded, as far as they are concerned, the deed is done. But the subject is not yet satisfied. After that their gray matter no longer functions. But this part is as long as the first. By it the concept is improved and the memory enriched with various shades and qualities of tones and words. Discrimination is developed and hearing is improved. All of which means progress in the art of singing.

In view of these findings the vocal student who is in his study must bear in mind the following:

1. He must know what he wants to sing, and this knowledge as to key, pitch, word, time, quality, all the total features, must be definite and clear in his mind.
2. He must be receptive and at ease so that the impressions may enter, in all their fullness and distinctness, by way of the sense organs.
3. He must attend solely to singing to the exclusion of all other matter so that the association areas find no extraneous matter cluttering up the brain that must first be eliminated or be taken up by them and incorporated into the concept, thus destroying, or at least curtailing, the original

THE ETUDE

nal impression and creating faulty action in the voice members.

4. His pulse must be correct and the body at ease. All the members must be alert to receive and carry out the messages coming to them from the brain.

5. His mental attitude must be expectant, confident and assured, so that no negative influence warps the enthusiasm

Hearing Your Voice From Without

By Alexander Henneman

BEHAVING at the tympanum (the technical term for the ear-drum), a tube extends from each ear into the pharynx. These two tubes are called the Eustachian tubes. Their function is to counteract the atmospheric pressure from without on the ear-drum by supplying an equal pressure from within and thus stabilizing the drum-head. Unless a catarrhal condition has clogged them, these tubes are always open. They act as conductors to the inner ear, so that all sounds made by the individual's voice. This fact can be readily proved by the following simple experiment. Hold a vibrating tuning-fork about ten inches from one ear and then place the fork lightly into the other ear-hole thus closing it. If, now, the finger is alternately withdrawn and reintroduced, the increase and decrease of even so faint a sound is readily observable. The phenomenon occurs as follows. The vibrations produced by the fork enter the near ear and striking the drum are conducted to the brain. These sound-waves progress along the Eustachian tubes and also by bone-conduction to the other ear and are then reflected by the closing finger tip.

No One Really Hears His Own Voice

If the quality of so faint a sound is markedly altered by the mere closing and opening of one ear-hole, how strong must be the effect of a tone that is produced in the throat, the sound-waves of which set the whole bony frame of the head into vibration, and freely entering both tubes, strike undisturbed against the ear-drums? No one, therefore, really hears his own voice as it actually sounds, for his own voice is heard both from within and without, while the voices of our fellow-men reach us solely through the ear-drums. Consequently, the quality heard by the individual in his own voice differs from that heard by the listener.

This rather startling fact is demonstrated by the slow-retaining echo such as is found, for instance, in the Pantheon at Rome. The return of the echo is slow enough to allow the sounding of a few syllables. Invariably the subject is surprised when the echo sends back his voice. "I did not think my voice sounded like that," is invariably the comment. But the echo of the voice of one's companion, whose voice-quality is known, causes no surprise. One expects the echo to return the other's voice in the quality one knows it, and so it actually does come back. But one's own voice is so different. The explanation is that we get the sound through the inner and outer ear. The improved concept induces a more perfect adjustment, and a finer tone of greater carrying quality results.

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THE doctors have a saying that "He who doctors himself, has a fool for a patient." Lawyers say that "He who is his own lawyer has a fool for his client." Naturally the violin teacher says, "He who tries to teach himself violin playing, has a fool for a pupil." But that as it may, there are millions of people who doctor themselves, other millions who try to do a great part of their legal business without consulting a lawyer, and a great many people who try to learn to play the violin without a teacher.

So many people write to the *Etude* seeking to find the value, if any, of self-tuition, that a frank discussion of the subject will no doubt interest many. Here is a typical letter of the many we receive. A young piano teacher from Texas writes: "Will you kindly advise me if it is possible for anyone who is pretty well advanced in piano to take up the study of the violin alone, so that in time she would be able to play such simple melodies as folk songs and hymns intelligently."

"Please be frank (as I do not care to waste time) in advising me and suggesting instruction books."

Years Absolutely Necessary

At the outset of the discussion it should be frankly stated that it is quite impossible for anyone, no matter how talented, to build up a big technique and become a really violinist, competent to cope with difficult compositions for the violin, without several years of instruction under a really good teacher. Some of the world's brightest musical minds have been engaged for the last two hundred years in developing and building up the art of violin playing to its present perfection. How then can anyone hope to do this for himself all that these patient workers have done. He would have to be a hundred geniuses rolled in one—a super-genius. In the early days of violin playing the art was in an abnormally crude state. The difficulties which any good solo violinist makes light of to-day would have seemed utterly impossible to violinists in those early days. When the art was beginning, violin players used to call out, "Look out for the C," when the first C above the staff appeared in the music. They thought it quite a feat to play that C, in good tune. Now every good violinist plays it under the fingerboard, from the bottom to the extreme top and thinks nothing of it.

The great technical feat we now know them to-day were thought to be almost supernatural as late as the days of Paganini. A man who attended one of Paganini's concerts said that he, himself, had actually seen the devil standing on Paganini's elbow, helping him to play.

The first-class violin teacher of to-day is the heir to the knowledge built up in two hundred years by thousands of violin players all over the world. This knowledge has been passed by personal contact from one to another, as one would light a torch from that of another. Such knowledge can be imparted by books to only a slight degree.

A Teacher Necessary

All violin authorities unite in the opinion that complete mastery of the violin in its highest degree, without a teacher, is an utter impossibility. Such is the opinion of the greatest of all violinists and teachers, as in his *Violin School*, that the pupil should have a lesson from a good teacher every day, at first at least. The writers of standard studies for the violin are, as Kayser, Mazas, Kreutzer, Fiorillo, Rodé, Paganini, Sevcik, and many others, all evidently assumed that these studies were to be studied with a teacher, or, if they failed to write any explanations or instructions to accompany the exercises, as to how the studies were to be played. All this was left to the teacher.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Self Instruction in Violin Playing

But to return to self-tuition. Let us see how much he can do without a teacher. At the outset it might be remarked that there is really no such thing as an absolutely self-taught violinist. If a human being had been raised on a desert island and had never seen or heard a violin, and when old enough to handle one should be handed a violin, a bow, and an instruction book, we should hardly expect him to accomplish much.

All these "self-taught" violinists of whom we hear so much, have seen and heard much violin playing, yes, and have asked questions of other violinists. "Show me this, and that," they have asked when associating with other violinists. They may not have had lessons in the sense of going to a teacher at a certain hour once or twice a week, but they have watched and listened to other violin players and have asked many questions. Instruction is instruction, whether it is obtained directly from a teacher at certain periodical lesson hours, or from keeping eyes and ears open when other violinists are around.

We often hear country fiddlers boast that they "never had a lesson in their life," but they have listened to each other play by the hour, and have thus picked up many of the tricks of the trade by listening and watching each other. People who try to learn the violin without paying for the instruction of a professional violin teacher are divided into three classes: First, those who live where there is no teacher to be asked; second, those who cannot afford to pay for instruction; third, those who try to learn without a teacher from the sheer love of surmounting difficulties unaided, without "being shown," just as many people delight in solving riddles and rebuses.

Take Three Lessons a Week if Possible
Any one who wishes to learn to play the violin in an artistic manner, and can afford it, should take two or three lessons a week from the best teacher obtainable. To such it would not be a waste of time, and it is like crossing the continent in a short instead of taking the limited express to the airport.

But some cannot afford or secure a teacher. They yet have a passionate desire to learn the violin, and take much pleasure in trying to work out the problem unaided. To such, if our correspondence and ingenious I will say that a certain limited amount of violin playing can be learned from books, articles, listening to and watching others. Such a student cannot expect much in the way of artistic violin playing, but if he limits his ambition to simple melodies and easy pieces such as folk songs, hymns and little dance pieces, as is the case with our correspondents, he will likely meet with more success.

Much depends on talent. Some are so lacking in musical talent and natural aptitude in violin playing that they cannot learn the violin, and yet possibly well under the instruction of the best teachers; while others take to it as naturally as a duck to the water.

The first problem for the self-learner will be tuning the violin. At first he can

tune to the G-D-A-E of a piano, organ, or any instrument of fixed pitch. If these instruments are not available, a tuning pipe sounding the notes G-D-A-E can be obtained at any music store for a half dollar and the strings can be tuned to these. In a short time, if the student has a good ear, he can tune more accurately by the ear alone, by sounding the strings of the violin in chords after having tuned the A of the violin to the piano, tuning fork or pitch pipe. The chord A-E should be first, then D-A, then G-D.

Student Helpers

There are two great sources of help to the violin student going alone: books about violin playing, and watching and listening to other violin players. Everyone has opportunities of hearing violin playing at concerts, at the theatre, at dances, often at the movies, and at all sorts of entertainments. On such occasions the student who is trying to learn by himself should watch the violinist carefully, noting his bowing, the position of arms and fingers, and the various movements employed in playing. Many ideas can be picked up in this way. Also such a student should not hesitate to ask questions of other students and violinists. Such questions will usually be answered with pleasure, for any violinist worthy of the name is only too glad to assist a brother student who cannot afford the necessary instruction.

In small country towns or in the country, there is frequently very little violin playing to be heard; but even under such circumstances the learner frequently has an opportunity to hear traveling violinists or to visit the nearest town where violin playing can be heard at various entertainments.

When listening to a symphony orchestra the student should sit at the left (facing the stage) as the first violinists sit on this side, and how outward toward the audience, giving the part to the audience on the left a good chance to watch their motions. The student should sit well down toward the front to get the best view of the bowing.

Attend Rehearsals

The self-learner should lose no opportunity to attend any rehearsals where there is violin playing, as on such occasions he will have a chance of watching and hearing the violinists at close range, and there would be frequent opportunities of asking questions on matters which puzzle him. In addition to instruction books, which usually contain only a limited amount of actual explanation and a few usually written words with the view of their use when studying under a teacher, the student should get which are available, and usually written words or more of the many excellent works which are available, which contain mostly explanations of the art of violin playing and might be mentioned "The Violin and How to Play It," "Violin Teaching and Technicalities of Violin Playing," by Greenberg; "Modern Violin Technique," by Frank Thleton; "The Violinist's Lexicon," by George Lederman, and a number of others. Most of these works can be

bought for the price of a single lesson from a good teacher; and yet it would take a teacher \$500 worth of time to teach the pupil what is contained in any one of these works. I would advise the student trying to learn with or without a teacher, to buy all these books and to make a constant study of them. Some of these works have illustrations showing how to hold the violin, position of the fingers and so forth, and minute directions upon the various bowings and about every department of violin playing.

Books That Help

Most regular instruction books are designed to be used under instruction, and the self-learner cannot make much out of them. He should choose one or more which have the most explanation accompanying the music. Dancla's "Conservatory Method" contains a good deal to help the self-learner, and some of the modern works written to help the student at school violin work would prove of assistance. A work of this kind is the "Class Method for the Violin," by Albert G. Dolz, and "Mus. G. Op. 38," by Wolfahrt, has not much accompanying explanation to the exercises, but is very good for the beginner. The Hermann Violin School, Vol. I, is also an excellent work, and while there is little explanation, the various problems connected with violin playing are presented in a very clear manner. It is a good idea for the student to get a teacher to go over several instruction books, which are not clear to him in one, may be more easily comprehended from the study of another.

Folk songs, he should take little melodies with which he is familiar, such as patriotic airs, hymns and familiar songs. The scales, also, should be a constant study.

Even although he cannot afford regular instruction, the pupil trying to learn under a teacher would find it an immense advantage to take one or two lessons occasionally. In preparation for these lessons he should keep a note-book when anything puzzles him he should jot it down, so as to ask the teacher about it when he takes his lesson. This is an excellent idea, too, for the violin student who is under regular instruction.

Violin or Fiddle?

Many violin students seem inclined to look down upon the term "fiddle," and prefer the more euphonious title "violin." As a matter of antiquity, the name fiddle is doubtless very much older than that of violin. Indeed a late-shaped instrument called the fiddle was known even before the Christian era.

The violin really finds its great-granddaddy in the monochord. Take an old fiddle, put a peg in one end, stretch a wire to the peg, let the string pass around two triangular nuts in the top of the box, and attach the other end to a screw, or (as in some examples) attach the wire to the body of the instrument. The weights so attached may be increased as desired. Under the wire mark the necessary divisions of the parts of the string required to make a scale. This very primitive instrument played with a bow served for centuries as the basis of the voice and the tuning of the organ. Its gradual development through various forms led to the modern violin, however, is only about three centuries old.

"Considered musically, the ideal orchestra is one which will contain a quartet of every kind of legitimate orchestral instrument; this will permit a four part harmony in every quality of musical tone," Paul Whiteman.

Violins, Violinists and Violin Tone

By Robert Alton

The vexed question of tone value, constantly under discussion in violin circles and scarcely ever satisfactorily settled, is one which admits of various correct solutions, solutions which are, in fact, often entirely altogether erroneous, or only partial answers to the problem. The violinist has his own opinion, the maker frequently quite another, and the violin itself often settles the matter in no uncertain manner. To try to reconcile these three points of view is the object of the present article.

Volume and Good Tone Different

Good tone does not by any means include loudness or volume. In fact, it is a very rare occurrence to meet with the fiddle which is both sweet powerful. "Carrying power"—two words which have been grossly abused—does not mean loudness, either. A fiddle which is "noisy" under the ear will often fail to be heard at all in a large concert room, whilst the "singing" fiddle will swell and travel, and fill the whole place with musical sounds. But there is more in the question than this. The fiddle will not "play well" at all unless it is in thorough order and correctly adjusted, and this matter of adjustment is one of the rocks upon which the violinist is frequently wrecked. Violins are frequently in the market through no fault of their own, but simply because the adjustment is faulty and the owners do not know it. This is undoubtedly a fact, and many violins have passed through the writer's hands, given up in despair by their owners, who were often advised by the improvement in tone effected by reasonable and sensible adjustment. Now, no violinist can obtain maximum of quality from the minimum of adjustment. Provided he be sufficiently clever he will make a mediocre violin, as it were, sound well, but that is a different thing altogether from obtaining fine tone from a finely adjusted fiddle.

Employ a Reliable Craftsman

First of all, then, we must have a satisfactory instrument, one which is adjusted to its maximum of tone quality. This is a matter for the skilled maker, and there are few violinists who are fitted, either by training or inclination, to undertake the tedious and exacting work of adjusting a delicate and sensitive instrument. Take the fiddle to a reliable craftsman and leave it to him. One word is necessary here. Don't trust a valuable violin to a tinker in musical instruments. The cost of skilled workmanship may be excessive when viewed in comparison with the charge of the unskilled or untrained hand, but it will be found generally at some expense and annoyance that the skilled work is the cheapest in the end, and after all, the "laborer is worthy of his hire."

When, then, it is satisfactorily established to the owner that his fiddle is as perfect as possible, it must not be supposed that the matter ends here. In fact, it is only just beginning. The fiddle, no matter how good, will not play itself, and good tone may not be produced from a fiddle without the aid of the player.

And this brings us to the very question. What is good tone? Orchestral violinists (some of them) give one the impression that good tone is power and plenty of it. And they demand heavy bows, with plenty of wood in them, and these bows, when they are in the hands of light bows—the last word in grace and elegance—these bows were, and are, good enough and heavy enough for the finest virtuosi in the world. So we must sit

down and say power is good tone. It is no more good tone than a loud fiddle is a good fiddle. There is something more to be said about the matter than this. Our greatest violinists are not produced from tone by "laying on" until the stick is playing the fiddle and not the hair. Modulation and tone color are obtained by very different means from the above.


It is not to be supposed that fine technique is necessarily fine violin playing. Technique is one thing, tone value is quite another. We have numerous examples of technique on the musical platforms to-day, but the producer of fine tone who is also the possessor of fine technique is seldom found there. At least in this latter case, the management who engage him know the difference between his art and the art (if it may be so dignified) of the trickster, and usually increase the price of admission. He is really used as an advertisement. For the sake of the violinist, a straight and narrow one, and long whilst.

Outlook On Life

Aspiration and outlook on life generally play an important part in the production of good tone. In fact, does not aspiration and outlook generally mould character? How is the would-be executant of the classical masters to reproduce or render their work correctly unless he is of the calibre of understanding by which these masters produced their work? Understanding and sympathy, gained by long continued striving and much deep thought, are as necessary for the production of fine violin playing as it was necessary for the work of fine painting, fine sculpture, and fine art generally. It must be in the artist before he is in his work. We often hear the remark passed: "He is a fine player; he practices eight hours a day." This is the answer to a man who practices twelve hours a day for years and be nothing more than a trickster at the end. Practice will not carry him very far; sympathy, understanding, and a love of right and detestation of the wrong, plus practice, will carry him almost all the way. And that is all he may hope for in this world of limitations. John Ruskin pointed this out in no uncertain fashion in regard to the art of painting, and his remarks apply with equal force to the violin and to violin playing. And it is to be noted in this connection that when the violinist has traveled on this road for a time, it will be a difficult matter indeed to deceive him with a labelled fiddle, no matter whose name is on the label; for he has created for himself a standard of tone, and his sense of touch recognizes it immediately, and is not thrown off the track by paper labels. Unfortunately, at our present state of progress, there are so few of his kind.

The Work

The work of the virtuoso is controlled and modelled by observation, experience, some suffering and much hard work. The work of the student is controlled by the work of the virtuoso, but the result is without struggle. He has the least satisfaction, at first, and if knowing that, if he has not these bows, he will be at least succeeded in rearing the storming ladders, which, mayhap, may somewhere and at some time enable him to see the prospect on the other side. (From the *Musical News and Herald* (London).



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Advance of Publication Offers Withdrawn

For some months preceding this, there have been appearing under these "Publisher's Notes," *Advance of Publication* announcements of the works named below. In order to give music buyers an opportunity to become acquainted with these new works, orders were taken in advance of publication at specially low prices. These low prices are now withdrawn and delivery of copies made to those who ordered in advance of publication. Teachers interested in examining copies of these publications may secure them in accordance with our usual liberal examination privileges.

The works being withdrawn are:

M. L. Preston's *Album of Compositions for the Piano*. This is a collection of successful pieces by M. L. Preston, who also has written under the name of M. Loeb Evans. These numbers are chiefly in second and third grade and are suitable for teaching purposes or for pupils' recreation at the piano. Price, \$1.00.

Program Pieces. (This work was offered in advance of publication as "A New Vocal Album for the Piano.") In this new album, which is a new addition to our series of reasonably-priced albums made up of especially large plates, there has been assembled a collection of real gems, in grades three to five. There are a generous number of pieces, all interesting to study, and at the same time enjoy listening to them. Price, 75 cents.

Songs for Girls. It is considered wise by many responsible for the molding of the characters of growing girls, as well as of young ladies in their "teens," to avoid the romantic, emotional and sentimental texts in songs utilized for vocal instruction or entertainment purposes. This volume has been compiled carefully and about three weeks in advance of issue, none of the foregoing type of texts nor religious texts are used. The songs cover all aspects of nature (birds, trees, flowers,

etc.); then some are humorous and there are some dialect numbers. All within the proper range for young voices. Price, \$1.00.

Standard Vocal Repertoire. Contains about 40 fine songs, among which are included some fine sacred numbers, which makes this album one that will be serviceable to concert and church singers. These songs are writings of present-day composers and this album is one of the most reasonably-priced albums of copyrighted vocal material. Price, 75 cents.

Vocal Studies for Low Voice, selected, edited and arranged by George Whiting. This is a book of material for systematic study work and it is an excellent contribution to modern voice teaching in that it furnishes specific material for those voices known as low voices. Mr. Whiting's previous *Vocal Studies for Medium Voice* and *Vocal Studies for Soprano and Tenor* are widely known and they present a sensible course of progressive exercises for the cultivating of the voice. The price of this new set of studies is 75 cents.

What the Vocal Student Should Know, by Nicholas Donny. Mr. Donny is one of the outstanding voice teachers of today, and is a musician of the first rank. Years of successful work as a concert and oratorio singer and an artistic teacher, qualify him to say with authority, "what the vocal student should know." There are some daily studies given in this book, in addition to the practical advice and instruction and it is a book everyone interested in the voice should read. Price, \$1.00.

Changes of Address

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11. The contest will close Sept. 1st, 1924

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The days of the "manufactured" stage name has passed. Practically without exception we now know our favorite actress or singer by her real-to-goodness (usually maiden) name—with exceptions. The name under which fame is acquired becomes, as it were, a "trade-mark." After long and arduous years of toil to build traditions about a name, to drop that in favor of another would mean a loss of identity with their public; and we still have, and always shall have public personages whose private names have changed—usually through marriage, as is the case with women.

May we introduce a few to you, giving the names by which we familiarly know them, followed by those in the intimate home circle?

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Dame Clara Butt.....Mrs. Kennedy Rinford,
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Gay d'Harlebut.....Mrs. W. T. Rhodes.
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Elly Ney.....Mrs. Willem van Hoog-
straaten.
Rosa Hahn.....Mrs. Giacomo Binini.
Cyrus Gordon.....Mrs. (Mrs.) S. M. Mims.
One of the few names surviving from the time of melodrama were popular as screen for hiding the identity of women entering a public profession.

"Avec Le Coeur" (With the Heart)

By Gertrude Conte

It was in Palermo, Italy, where a violin graduate of that conservatory attended a concert given by Franz Von Vecsey. After the program he went up to him and asked if he would hear her play. Very kindly he gave her an appointment for the next day at Villa Igea where he was staying.

She went and played and Von Vecsey seemed very pleased for he had words of great praise for her and for her teacher. "But," he added, "you must play with your heart." "Avec le coeur," he really said, and laughed out loudly.

I was very much surprised when I heard of this, for the young artist had lived in Sicily most of her life and like all Sicilians felt very keenly. It seemed to me that such advice might have been taken to and not given to her. However this phrase came repeatedly to my mind. Now, Americans say "Italians are emotional." I wonder if they mean it as a fault! But Vecsey says to a Sicilian, "You are cold, you must play with your heart!"

Some months later I had the opportunity of being coached by Maestro Carignani of Milan's Teatro della Scala. One day as we were working away at "La Boheme" and I was feeling unusually absorbed and exalted, the old gentleman suddenly stopped playing, turned around and shouted into my face, "Fire, fire!"

I had not even smoked smoke, but instinctively turned to look at the first-place which naturally was vacant, it being the month of July.

It took me a moment to understand; and then I was surprised and a little discouraged. "Why, Maestro," I ventured, "I should think you might reproach me for overdoing this morning!"

"No, oh, no!" he answered; "you are so cold you actually give me the chills! Now remember these words!" And I have not forgotten them. "When you feel absolutely ridiculous with expression, then you are just beginning to put a little life in your music."

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type. Any of the works named may be had for examination. Our retail prices are always reasonable and the lowest obtainable.

SUNDAY MORNING, AUG. 3rd

ORGAN
Love Dream.....List-Gaul
ANTHEM
a. The Lord is Our Defense.....Roberts
b. The Lord is My Salvation.....Williams
OFFERTORY
Bow Down Time Ear.....Williams
ORGAN
Templar's March.....Fryssinger

SUNDAY EVENING, AUG. 3rd

ORGAN
Evening Prelude.....Read
ANTHEM
a. The Comforter.....Gulbraith
b. How Lovely Are Thy Dwelling-places.....Walcott
OFFERTORY
At Evening Time.....Ashford
ORGAN
Grand Chorus.....Becker
Ely Ney.....Mrs. Willem van Hoogstraaten.

SUNDAY MORNING, AUG. 10th

ORGAN
Sabbath Calm.....Christiani
ANTHEM
a. Lord of All Being.....Shepard
b. Rejoice Greatly.....Woodward
OFFERTORY
Babylon.....Watson
ORGAN
March Celeste.....Cole

SUNDAY EVENING, AUG. 10th

ORGAN
Traumerei.....MacDowell
ANTHEM
a. O Love That Will Not Let Me Go.....Hosmer
b. O Holy Saviour, Pardon Us.....Walcott
OFFERTORY
Be Strong.....Baumgartner
ORGAN
Festival March.....Menschel

SUNDAY MORNING, AUG. 17th

ORGAN
Cantozetta.....Thomas
ANTHEM
a. Lift Up Your Heads.....Hopkins
b. Come Let Us Sing Unto the Lord.....Bailes
OFFERTORY
Calvary.....Rodary
ORGAN
Marche Romaine.....Gonand

SUNDAY EVENING, AUG. 17th

ORGAN
Songs of the Night.....Spinney
ANTHEM
a. Still with Thee, O My God.....Hosmer
b. The Sun Shall Be No More.....Woodward
OFFERTORY
God's Love Is Above the Night
ORGAN
Proclamation.....Diggle

SUNDAY MORNING, AUG. 24th

ORGAN
Prayer.....Weber
ANTHEM
a. O Grant Us Light.....Hosmer
b. Be Merciful Unto Me O God.....Egger
OFFERTORY
King of Love My Shepherd Is.....d. Albert
(Duet Sop. and Bar.)
ORGAN
The Son of God Goes Forth to War.....Whiting

SUNDAY EVENING, AUG. 24th

ORGAN
Two Angels.....Bennett
ANTHEM
a. Hide Not Thy Face.....Meyer
b. The Man of Sorrows.....Idams
OFFERTORY
He That Keepeth Israel.....Idams
ORGAN
Alegro con Spirito.....Manner

SUNDAY MORNING, AUG. 31st

ORGAN
Madrigal Cantabile.....Haydn
ANTHEM
a. I Am Alpha and Omega.....Stainer
b. Book of Ages.....Grundy
OFFERTORY
My God, My Father.....MacDonall
ORGAN
Church Festival March.....Statts

SUNDAY EVENING, AUG. 31st

ORGAN
Bells.....Spinney
ANTHEM
a. Thy Mercy Lord.....Muller
b. O Love That Casts Out Ill.....Huerter
OFFERTORY
Aldie with Me (Violin Solo).....Goudley
ORGAN
March in G.....Smart

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